Studien zu Thomas Hardy's Prosastil

INAUGURAL-DISSERTATION

der Philosophischen Fakultät I
der Universität Bern

zur Erlangung der Doktorwürde

vorgelegt von

Peter Aliesch

aus Schiers (Graub.)

Druck: A.-G. Buchdruckerei Schiers 1941

Studien zu Thomas Hardy's Prosastil

INAUGURAL-DISSERTATION

der Philosophischen Fakultät I
der Universität Bern

zur Erlangung der Doktorwürde

vorgelegt von

Peter Aliesch

aus Schiers (Graub.)

Druck: A-G. Buchdruckerei Schiers 1941

Von der Philosophischen Fakultät I
auf Antrag des Herrn Prof. Dr. Otto Funke
angenommen.

Bern, den 18. Januar 1940.
Der Dekan:
Prof. Dr. R. Feller

R. UNIV.
BIBLIOTHEEK
LEIDEN

Meinen Eltern gewidmet.

Digitized by the Internet Archive
in 2026

https://archive.org/details/IA41547622_0060

Inhaltsverzeichnis.

Seite

Vorwort 7
Einleitung 9

I. Kapitel. **Der Wortschatz** 11
Wortschatz und Beruf. Wortwahl und literarisch-philosophische Lektüre. Wortwahl und naturwissenschaftliches Interesse. Intensivierung und Konkretisierung. Die Bodenverbundenheit des Dichters.

II. Kapitel. **Vergleich und Bild** 32

1. Der Vergleich: Tier- und Pflanzenleben. Erfahrungsbereich des Alltagslebens, Leben des Landvolkes. Naturwissenschaft. Literarisch-philosophische Lektüre. Plastik und Malerei. Ueberraschungsvergleich. Parallelfälle.
2. Das Bild: Die sichtbare Natur und ihre Personifikation. Metaphern für die Zeit, das Schicksal, Gott und den Tod. Bilder für das menschliche Leben, den Menschen und dessen Gefühle und Leidenschaften. Plastische Gestaltung abstrakter Begriffe. Antonomasia. Bildliche Ausdrücke, nicht eigentliche Antonomasien. Konkretes wird verkörpert. Charakterisierung der Person durch das Bild.

III. Kapitel. **Der Satzbau** 61

1. Attributive Synthese und deren Struktur. Relativsätze. Bildungen mit «with». Prädikativ-appositionelle Adjektiva. Participium presentis. Participium absolutum. Vergleichssätze. Satzappositionen. Die Wiederaufnahme von Subjekten und Objekten.
2. Kurzsätze und ihre Verwendung. Kürzungen. Häufige Unterdrückung der Konjunktionen. Kürzungen im Haupt- und Nebensatz. Unterdrückung von Satzgliedern.
3. Die emphatische Wortstellung. Die Inversion und ihre Funktion. Die schwere Lage des Objekts, Objekt am Satzanfang, Objekt am Satzschluss. Trennung eng zusammengehöriger syntaktischer Einheiten. Häufung von Nebensätzen. Weitere Mittel der Emphase. Archaisch-biblische Verneinung. Nachstellung des Adjektivs.

IV. Kapitel. **Rhetorische Mittel.** 91
Wiederholung und Steigerung. Die Anapher oder die Wiederholung gleicher Satzteile. Die Antithese. Graphische Stilmittel.

V. Kapitel. **Die erlebte Rede** 99
Zusammenfassung 112
Literaturverzeichnis 113
Lebenslauf 115

Inhaltsverzeichnis.

Vorwort.

Die vorliegende Arbeit will die Charakteristika von Hardy's Individualstil erfassen und mitunter versuchen, diese Charakteristika zu erklären oder zu deuten und zurückzuführen auf geistig-seelische Anlagen des Autors (Bildungserlebnisse, Einfluß der beruflichen Tätigkeit, Verwurzeltsein mit dem Heimatboden, künstlerische Neigungen und vor allem die Begabung der Sinnesschärfe). Meine Arbeit war schon begonnen worden, als M. L. Hänsch's Dissertation: Die stilkünstlerische Gestaltung bei Thomas Hardy, Stilstudien zu Tess of the D'Urbervilles, erschien. M. L. Hänsch verfolgt indessen ein anderes Ziel. Sie ist ästhetisch-künstlerisch orientiert, sie sucht den dem Inhalt konformen Ausdruck und spürt der Stilisierung nach. Die Syntax streift sie nur, indem sie auf einige augenfällige Merkmale der attributiven Satzstruktur und besonderer formal-stilistischer Merkmale hinweist.

Einleitung.

Die Kritik hat Hardy mitunter einen persönlichen Stil abgesprochen. H. C. Duffin hingegen äußert sich in seinem Buche über Hardy: „A Study of the Wessex Novels", folgendermaßen: „Any five lines from one of the greater novels would reveal him as the O revealed Giotto and insertions in the same by another hand (unless it were that of the incomparable Max!) would be as readily detected as Fletchers lines in Henry the VIII." (pag. 76.)

Tatsache ist: Hardy's Stil unterscheidet sich vom Zeitstil in weit geringerem Maße als etwa der Stil Meredith's. Hardy ist kein Stilist im engern Sinne des Wortes; er ordnet den Gehalt der Form über. In einer Tagebuchnotiz des Dichters vom Jahre 1876 findet sich folgende Stelle: „The whole secret of a living style and the difference between it and a dead style, lies in not having too much style—, being, in fact, a little careless, or rather seeming to be, here and there. It brings wonderful life into the writing:

„A sweet disorder in the dress . . .
A careless shoe-string, in whose tie
I see a wild civility,
Do more bewitch me than when art
Is too precise in every part."

Otherwise your style is like worn halfpence — all the fresh images rounded off by rubbing, and no crispness or movement at all."

„It is, of course, simply a carrying into prose the knowledge I have acquired in poetry — that inexact rhymes and rhythms now and then are far more pleasing than correct ones." („Early Life", pag. 138.)

Es geht nicht an, Hardy überhaupt einen persönlichen Stil abzusprechen. Auch darf man seinen Stil nicht unenglisch nennen, wie M. L. Hänsch es tut in ihrer Arbeit: „Stilstudien zu Tess of the D'Urbervilles". Sie sagt:

„Am auffälligsten ist Hardy's Vorliebe für romanische und gelehrte Worte, auch können seine Satzperioden gelegentlich lang sein. Deshalb mutet uns sein Stil vielfach unenglisch an." (pag. 72.)

Aber die Vorliebe für romanische und gelehrte Worte findet sich auch bei andern englischen Schriftstellern neben Hardy. (Vgl. George Eliot, George Meredith.) In seiner Studie: „Le Roman Anglais Contemporain", setzt sich Firmin Roz mit dem immer mehr in die englische Literatur eindringenden technischen und gelehrten Wortschatz auseinander:

„C'est encore un trait caractéristique du goût anglais que cette indifférence aux disparates de ton et de style dues à l'intrusion d'un langage technique dans l'oeuvre littéraire: il y a des termes de philosophie, de théologie et de science, des expressions latines aux endroits où on les attend le moins, tout un attirail inutile et fâcheux dont l'auteur, loin d'en paraître gêné, semble plutôt faire cas. Et nous ne signalerions point ces défauts, communs à presque tous les écrivains anglais, s'ils ne ressortaient d'autant plus ici parmi d'incomparables beautés." (pag. 102.)

Die Eigenart der Wortwahl, die Vergleiche und Metaphern wie auch die Art der Satzstruktur, die manchmal mit einfachen Mitteln große Wirkungen erzielt, geben Hardy's Stil ein unverkennbar individuelles Eigengepräge. Hingegen scheint mir Duffins anfangs zitierte Aeußerung doch zu gewagt.

I. Kapitel.

Der Wortschatz.

Weder Rhythmus noch Wohlklang, auch nicht die Rücksicht auf das Auffassungsvermögen des Lesers beeinflussen die Wortwahl in Hardy's Prosa. Oberstes Prinzip seiner Wortwahl ist die möglichst genaue Wiedergabe der Eindrücke. Das Mittel dazu ist das Wort, das nur *einen* bestimmten Begriff bezeichnet: der terminus technicus. So nimmt sein Wortschatz mitunter mehr die Färbung des Wissenschafters als des Dichters an.

Hardy liebte die Lektüre. Schon während seiner Lehrzeit beim gebildeten Architekten John Hicks in Dorchester las er Vergil, Horaz, Ovid, Homer, das neue Testament in Griechisch. Früh beschäftigte er sich mit philosophischer Lektüre, mit A. Comte, L. Stephen.

Er fühlte sich auch zur Malerei hingezogen. Seine große Liebe aber gilt der Natur und ihren Erscheinungen im Großen wie im Kleinen: Dem Menschen, vor allem dem, der mit der Erde in innigster Beziehung lebt, dann den Tieren, den Pflanzen.

Wie und in welchem Maße die verschiedenen Schichten seines Seins: wissenschaftliche und literarische Beschäftigung, Beruf, Liebe zur Natur seinen Wortschatz bereichern, soll in diesem Kapitel dargelegt werden.

Architektur.

Hardy, der lange zwischen Architektur und Literatur geschwankt hatte, verweilt mit Vorliebe bei der Beschreibung von Gebäuden. Scheunen, Häuser, Türme und Kirchen, auch wenn sie in der Erzählung nur geringen Raum beanspruchen, werden vom architektonischen Standpunkte aus fachmännisch geschildert, ihr Stil wird analysiert, verglichen und bewertet. Als Beispiel diene die Beschreibung der Scheune, in welcher die Schafe geschoren werden:

They sheared in the great barn, called for the nonce the Shearing-barn, which on groundplan resembled a church with transepts. It not only emulated the form of the neighbouring church of the parish, but vied with it in antiquity. Whether the barn had ever

formed one of a group of conventual buildings nobody seemed to be aware; no trace of such surroundings remained. The vast porches at the sides, lofty enough to admit a waggon laden to its highest with corn in the sheaf, were spanned by *heavy-pointed arches* of stone, broadly and boldly cut, whose very simplicity was the origin of a grandeur not apparent in erections where more ornament has been attempted. The dusky, filmed, chestnut roof, *braced and tied in by huge collar curves, and diagonals,* was far nobler in design, because more wealthy in material, than nine-tenth of those in our modern churches. Along each side wall was a range of *striding buttresses,* throwing deep shadows on the spaces between them, which were perforated by *lancet openings,* combining in their proportions the precise requirements both of beauty and ventilation.

One could say about this barn, what could hardly be said of either the church or the castle, akin to it in age and style, that the purpose which had dictated its original erection was the same with that to which it was still applied. Unlike and superior to either of those two typical remnants of mediaevalism, the old barn embodied practices which had suffered no mutilation at the hands of time. Here at least the spirit of the ancient builders was at one with the spirit of the modern beholder.

Standing before this abraded pile, the eye regarded its present usage, the mind dwelt upon its past history, with a satisfied sense of functional continuity — a feeling almost of gratitude, and quite of pride, at the permanence of the idea which had heaped it up. The fact that four centuries had neither proved it to be founded on a mistake, inspired any hatred of its purpose, nor given rise to any reaction that had battered it down, invested this simple grey effort of old minds with a repose, if not a grandeur, which a too curious reflection was apt to disturb in its ecclesiastical and military compeers. For once mediaevalism and modernism had a common standpoint. The *lanceolate windows,* the time-eaten *arch-stones* and *chamfers, the orientation of the axis,* the misty chestnut work of the rafters, referred to no exploded fortifying art or worn-out religious creed. The defence and salvation of the body by daily bread is still a study, a religion, and a desire.

Hardy aber beschränkt die Terminologie der Baukunst nicht nur auf die Architektur allein, sondern er überträgt sie auch auf Nicht-Architektonisches. Scharf umrissene Formen, architektonische Formen finden sich vielfach bei der Beschreibung der Natur und des menschlichen Körpers.

Die Ruhe des menschlichen Körpers wird z. B. ausgedrückt: His (Boldwood's) square-framed *perpendicularity* showed more

fully now than in the crowd and bustle of the market-house. (M. C. 137).

Das menschliche Gesicht wird architektonisch gesehen. The face was young in the groundwork, old in the *finish;* etc. etc. (M. C. 310) *The groundwork of the face* was hopefulness; but over it now lay like a foreign substance a film of anxiety and grief. (Ret. 41) Der psychische Zustand wird gewissermaßen ins Gesicht hinaus projiziert.

Die ungebrochene Reihe in Bathsheba's Oberzähne erscheint Hardy als ein Bogen. Something in the exact *arch* of her upper unbroken row of teeth, and in the keenly pointed corners of her red mouth when, with parted lips, she somewhat defiantly turned up her face to argue a point with a tall man, suggested that there was potentiality enough in that little slip of humanity for alarming exploits of sex, and daring enough to carry them out. (M. C. 91)

Ein besonderes Merkmal des Mundes wird so plastisch wie nur möglich hervorgehoben. Viewed sideways, the closing-line of her lips formed, with almost geometric precision, the curve so well known in the arts of design as the *cima-recta,* or ogee. (Ret. 76)

Bei der Darstellung körperlicher Formen arbeitet Hardy fortwährend mit dem Begriffe *curve.* In his face one might notice that many of the hues and *curves* of youth had tarried on to manhood: there even remained in his remoter crannies some relics of the boy. (M. C. 3) He had neither whisker nor moustache, which allowed the soft *curves* of the lower part of his face to be apparent. (Ret. 9) In her small, delicate mouth, which had hardly settled down to its matured *curves,* there was a gentleness that might hinder sufficient self-assertion for her own good. (Woodl. 44) As she walked along to-day, for all her bouncing handsome womanliness, you could sometimes see her twelfth year in her cheeks, or her ninth sparkling from her eyes: and even her fifth would flit over the *curves* of her mouth now and then. (Tess 14) All her bounding manner was gone: her *curves* of motion had become subdued *lines.* (Jude 161)

Es finden sich Ausdrücke aus der Architektur in der Beschreibung der Morphologie der Landschaft. Suddenly these two wheeled out from the mass of dancers, dived into one of the pools of the heath, and came out somewhere beneath into an iridescent hollow, *arched* with rainbows. (Ret. 138) Here, in the valley, *the world seems to be constructed upon a smaller and more delicate scale;* the fields are mere paddocks, so reduced that

from this height their hedgerows appear a network of dark green threads overspreading the paler green of the grass. (Tess 11)

Die bei diesen Beschreibungen am häufigsten wiederkehrenden Wörter sind jedoch *concave* and *convex.* At length could be discerned in the dusk, about half-a-mile to one side, gardens and orchards sunk in a *concave,* and, as it were, snipped out of the woodland. (Woodl. 4) The city of Wintoncester, that fine old city, aforetime capital of Wessex, lay amidst its *convex* and *concave* downlands in all the brightness and warmth of a July morning. (Tess 515)

Es werden Ausdrücke aus der Architektur auf geistiges Gebiet übertragen. Since the receipt of the missive in the morning, Boldwood had felt the *symmetry of his existence* to be slowly getting distorted in the direction of an ideal passion. (M. C. 112)

Nicht weniger scharf als die Formen der Dinge werden ihre Maße und linearen Ausdehnungen gesehen und festgehalten. Die Begriffe: *line, converge, diverge,* kommen zur Anwendung bei der Beschreibung des menschlichen Körpers und seiner Bewegungen. Then placing it (the glove) in his breastpocket — the nearest receptacle to a man's heart permitted by modern raiment — he ascended the valley in a *mathematically direct line* towards his distant home in the meadows. (Ret. 460) While they moved slowly through it a lady appeared on horseback in the middle distance, the *line* of her progress *converging* upon that of Melbury's. (Woodl. 65) The pair of legs that carried him were rickety, and there was a bias in his gait which inclined him somewhat to the left of a *straight line.* (Tess 3) They walked in *parallel lines,* one on each bank of the stream, towards the small plank bridge. (Jude 43) He saw a figure on the other side, which turned out to be hers, and they both *converged* towards the cross-mark at the same moment. (Jude 121) Miss Vye was not to be seen by anybody just then; and the reddleman waited in the window-bench of the kitchen, his hands hanging across his *divergent* knees, and his cap hanging from his hands. (Ret. 102) Diese Begriffe kommen weiter zur Anwendung bei der Beschreibung von leblosen Dingen. Two hedges *converged* upon it in the form of a V, but without quite meeting. (M. C. 39) A heated breeze from the south slowly fanned the summits of lofty objects, and in the sky dashes of buoyant cloud were sailing in a course at *right angles* to that of another stratum, neither of them in the direction of the breeze below. (M. C. 281)

Aus der Geometrie stammen ferner Ausdrücke wie: . . . they had struck upon all his senses at *wide angles.* (M. C. 134) It (the road) was quite open to the heath on each side, and *bisected* that vast dark surface like the parting-line on a head of black hair, diminishing and bending away on the furthest horizon. (Ret. 8) It showed the barrow to be the *segment of a globe,* as perfect as on the day when it was thrown up, even the little ditch remaining from which the earth was dug. (Ret. 16) Even his subjection was not made *congruous* throughout, for, the harness being too short, his tail was not drawn through the crupper, and the breeching slipped awkwardly to one side. (Woodl. 3) Fitzpiers continued to regard the nearing picture, till at length their glances met for a moment, when she demurely sent off hers at a *tangent* and gave him the benefit of her three-quarter face, while with courteous completeness of conduct he lifted his hat in a large arc. (Woodl. 425) It was not quite so far off as could have been wished: but it was probably far enough, her *radius of movement* and repute having been so small. (Tess 128) He *projected* his mind into the future, and saw her with children more or less in her own likeness around her. (Jude 220)

Vereinzelte Ausdrücke stammen aus der Mathematik überhaupt. Material causes and emotional effects are not to be arranged in regular *equation.* (M. C. 133) Wildeve forgot the loss of the money at the sight of his lost love, whose preciousness in his eyes was increasing in *geometrical progression* with each new accident that reminded him of their hopeless division. (Ret. 276) Here she sat for twenty minutes or more ere she could summon resolution to go down to the door, her courage being lowered *to zero* by her physical lassitude. (Ret. 328) The sudden vision of his passion for herself as a *factor* in this *result* so distressed her that, beginning with one slow tear, and then following with another, she wept outright. (Tess 91) Is a woman a thinking *unit* at all, or a *fraction* always wanting its *integer?* (Jude 442)

Diese Ausdrücke aus der Architektur verleihen der Sprache Hardy's einen originellen Zug und erhöhen die Anschaulichkeit bei der Darstellung von Dimensionen.

Bibel.

Hardy hat die Schriften des alten und neuen Testamentes gründlich gekannt. Der Knabe Hardy mußte des Sonntags regelmäßig den Gottesdienst besuchen. Er kannte die Morgen- und Abendpredigten, die rubrics, wie große Teile der Psalmen aus-

wendig. Er schnüffelte in theologischen Handbüchern, beschäftigte sich mit theologischen wie mit Fragen der Kirche überhaupt. Als Architektenlehrling vertiefte er sich in das Studium des neuen Testamentes in der griechischen Sprache. Alle Romane Hardy's weisen das biblische Element im Wortschatz auf. In den früheren Romanen ist der biblische Einschlag etwas stärker als in den spätern.

Der Einfluß dieser religiösen Sphäre äußert sich in zwiefacher Hinsicht:

a) Im häufigen Gebrauch von Adjektiva und Nomina, die teils biblische Personennamen, teils biblische Oertlichkeiten bezeichnen.

b) In der öfters wiederkehrenden Einstreuung von biblischen Redewendungen und Sätzen. Jene finden sich im Bericht, in der Erzählung Hardy's, diese im Dialog Hardyscher Personen. Auf dies nimmt M. L. Hänsch Bezug, wenn sie auf die Bibelkenntnis der Hardyschen Landbewohner hinweist. Der ersterwähnte Einfluß jedoch ist ebenso auffällig, wird aber dort nicht berücksichtigt.

Ein charakteristisches Beispiel steht am Anfang des Romans M. C. Farmer Oak wird vorgestellt: On Sundays he was a man of misty views, rather given to postponing, and hampered by his best clothes and umbrella: upon the whole, one who felt himself to occupy morally that vast middle space of *Laodicean neutrality* which lay between the Communion people of the parish and the drunken section, — that is, he went to church, but yawned privately by the time the congregation reached the *Nicene creed,* and thought of what there would be for dinner when he meant to be listening to the sermon. Oak's hand skimmed the surface of the door with fingers extended to an *Elymas-the-Sorcerer pattern* [1]), till he found a leathern strap, which he pulled. (M. C. 59) But in spite of possibilities it was not likely that Thomasin would accept this *Ishmaelitish creature* [2]) while she had a cousin like Yeobright at her elbow, and Wildeve at the same time not absolutely indifferent. (Ret. 175) His father persisted in his conviction that a knowledge of a farmer's wife's duties came second to a *Pauline view* of humanity: and the impulsive Angel, wishing to honour his father's feelings and to advance the cause of his heart at the same time, grew specious. (Tess 212) „Very well", said Oak firmly with the bearing of one who was going to give his

1) Elymas, der Zauberer, ein falscher Prophet, wurde von Paulus zur Strafe eine zeitlang mit Blindheit geschlagen.
2) Geächteter. Ishmael, Abrahams Sohn, wurde mit seiner Mutter Hagar in die Wildnis von Beersheba vertrieben.

days and nights to *Ecclesiastes*[3]) for ever. (M. C. 36) Had she (Eustacia Vye) been a mother she would have christened her boys such names as *Saul* or *Sisera* in preference to *Jacob* or *David* neither of whom she admired. (Ret. 80) At school she had used to side with the *Philistines* in several battles, and had pondered if *Pontius Pilate* were as handsome as he was frank and fair. (M. C. 44) He (Farmer Oak, dessen Schafherde gänzlich vernichtet worden) had sunk from his modest elevation as pastoral king into the very *slime-pits of Siddim*[4]). (M. C. 200) The careless sergeant smiled within himself, and probably too the devil smiled from a *loophole in Tophet*[5]), for the moment was the turning-point of a career. (M. C. 200)

Die Rauchsäule, die aus dem Abfallfeuer in den Aeckern emporsteigt, erinnert Hardy an die Wolkensäule des alten Testamentes. When a fire glowed, banks of smoke, blown level along the ground, would themselves become illuminated to an opaque lustre, screening the workpeople from one another: and the meaning of the *„pillar of a cloud"*, which was a wall by day and a light by night, could be understood. (Tess 448)

Im folgenden Beispiel scheint Hardy aus dem Gedächtnis zitiert zu haben. In Bathsheba's heated fancy the innocent white countenance expressed a dim triumphant consciousness of the pain she was retaliating for her pain with all the merciless rigour of the Mosaic law. *„Burning for burning; wound for wound; strife for strife"*, anstatt stripe for stripe. (M. C. 348)

In jedem Roman gibt es eine oder mehrere Personen — fast immer sind es Landarbeiter oder Dienstboten — die ihre Reden mit Wendungen und Sätzen aus der Bibel durchsetzen. Sergeant Troy im Gespräch mit Bathsheba sagt: And yet you take away the *one little ewe-lamb of pleasure* that I have in this dull life of mine. (M. C. 203) *„The Philistines be upon us"*, said Liddy, making her nose white against the glass. (M. C. 86) Boldwood, der hofft, nach sechs Jahren Bathsheba heiraten zu können, sagt: *Jacob had served twice seven years for Rachel:* What were six for such a woman like this? (M. C. 393) *„Three Leahs to get one Rachel"*, sagt Angel Clare, als er Tess in seine Arme nimmt, um sie über den überschwemmten Weg hinüberzutragen. (Tess 187)

Ganze Sätzekomplexe werden übernommen. Boldwood teilt Farmer Oak die große Enttäuschung seines Lebens mit: *Yes he prepared a gourd to shade me, and like the prophet I thanked him*

3) Ecclesiastes verzichtet auf das eitle Treiben der Welt und gibt sich ganz Gott hin.
4) Die Pechgruben im Tale Siddim, in welchen die Könige von Sodom und Gomorrah auf ihrer Flucht umkamen.
5) Tophet, symbolischer Ausdruck für Hölle.

and was glad. But the next day He prepared a worm to smite the gourd and wither it; and I feel it is better to die than to live!" (M. C. 302) In the words of Job: *„I have made a covenant with mine eyes; why then should I think upon a maid?"* sagt Clym Yeobright zu Humphrey, als dieser ihm rät, er solle Thomasin heiraten. (Ret. 469)

In M. C. und in Ret. ist das biblische Element am meisten vertreten.

Gelegentlich begegnen uns Ausdrücke aus der Kirchensprache -und musik und der theologischen Literatur: The instinctive act of human kind was to stand and listen, and learn how the trees on the right and the trees on the left wailed or chaunted to each other in the *regular antiphonies of a cathedral choir.* (M. C. 9) The breezes that blew around his (Wildeve's) mouth in that walk carried off upon them the accents of a *commination.* (Ret. 99) He quietly left the room, and the two glasses of wine that he had poured out for their supper — one for her, one for him — remained on the table untasted. This was what their *Agape* had come to. (Tess 297) „I mean the *synopsis* at the head of each chapter, explaining away the real nature of that rhapsody. (Jude 187)

Das biblische Element im Wortschatz Hardy's erschwert oft — mindestens für den nicht bibelkundigen Leser — das Verständnis des Textes.

Literatur.

Ein recht bedeutender Niederschlag im Wortschatz stammt aus der schönen Literatur. Die römisch-griechische Literatur und Mythologie liefern viel Material. In M. C., Ret. und Woodl. ist dieser Einschlag am stärksten, später tritt er stark zurück und anderes tritt an seine Stelle. Between the sheep and the cows, *Lucina* had been busy on Norcombe Hill lately. Lucina ist die römische Göttin der Geburt. (M. C. 15) It was that period in the vernal quarter when we may suppose the *Dryads* to be walking for the season. (M. C. 138) He (the reddleman) had stood in the shoes of *Tantalus,* and seemed to look upon a certain mass of disappointment as the natural preface to all realizations, without which preface they would give cause for alarm. (Ret. 94) In a minute a gentleman-farmer, panting with *Actaeonic excitement* rode up to the two pedestrians, and Grace being a few steps in advance he asked her if she had seen the fox. (Woodl. 105.) A *Daphnean instinct,* exceptionally strong in her as a girl, had been revived by her widowed seclusion; and it was not lessened by her affronted sentiments towards the comer, and her regard for another man.

(Woodl. 374) And, as in the legend, it had resulted that her *Cyprian image* had suddenly appeared upon his altar, whereby the fire of the priest had been well-nigh extinguished. (Tess 395).

Der römischen Geschichte ist entnommen: That royal port and watering-place, (Budmouth) if truly mirrored in the minds of the heath-folk, must have combined, in a charming and indescribable manner, a *Carthaginian bustle of building* with *Tarentine luxuriousness* and *Baian health and beauty.* (Ret. 108)

Der Niederschlag aus der eigenen, englischen Literatur äußert sich mehr in der Form des Zitates, doch kommen auch literarische Anspielungen vor. He anxiously descended the ladder, and started homewards at a run, trying not to think of giants, *Herne the Hunter, Apollyon lying in wait for Christian,* or of *the captain with the bleeding hole in his forehead, and the corpses round him that remutined every night on board the bewitched ship.* (Jude 20)

Hardy versteht es meisterhaft, sich dem Stil seiner Personen anzupassen. So wie die Landarbeiter und Dienstboten ihre Reden mit Wendungen aus der Bibel schmücken und bekräftigen — ist doch die Bibel ihr meistgelesenes Buch — so schmückt und bekräftigt Dr. Fitzpiers, der belesene Arzt und Schöngeist, seine Sprache mit Worten aus Shakespeare. . . . I can never go back to Hintock — never — to the roof of the Melbury's! *Not poppy nor mandragora will ever medicine* this bitter feud . . . (Woodl. 343) You may call my fancies whimsical; but remember, sweet, lost one, that *„nature is fine in love, and where't is fine it sends some instance of itself!"* (Woodl. 421) *„Love talks with better knowledge, and knowledge with dearer love."* (Woodl. 427)

„That's out of Measure for Measure," said she slily.

Die Beschäftigung mit der Literatur und Literaturgeschichte verraten die von einem Dichternamen abgeleiteten Adjektiva. Though not cold-natured, he was rather bright than hot — less *Byronic* than *Shelleyan;* could love desperately, but with a love more especially inclined to the imaginative and ethereal; it was a fastidious emotion which could jealously guard the loved one against his very self. (Tess 249) Their supreme desire is to be together — to share each other's emotions, and fancies, and dreams.

„Platonic".

„Well no, *Shelleyan* would be nearer to it." They remind me of Laon and Cythna. Also of Paul and Virginia a little. The more I reflect, the more entirely I am on their side! (Jude 290) Es finden sich Anspielungen auf die kontinentale Literatur. Then the whole black phenomenon beneath represented *Limbo* as viewed

from the brink by *the sublime Florentine* in his vision, and the mut tered articulations of the wind in the hollows were as complaints and petitions from the *„souls of mighty worth" suspended therein.* (Ret. 17) Von Eustacia Vye wird gesagt: In heaven she will probably sit between the *Héloises* and the *Cleopatras.* (Ret. 82) Ebenfalls von Miß Vye: It was a disconcerting lift of the curtain, and *the mortification of Candaules' wife* glowed in her.

Der Großteil dieser Anspielungen aus dem Bereich der schönen Literatur bleibt dem Durchschnittsleser unverständlich.

Naturwissenschaft.

Als M. C. 1874 im Cornhill Magazine erschien, vermutete die Kritik, daß der Roman aus der Feder George Eliot's stamme. Hardy nahm an, daß sein Wortschatz, der mit dem George Eliot's ähnliche Züge aufweist, zu dieser Vermutung geführt habe. Er glaubt, die Lektüre Comte's positiver Philosophie und Schriften dieser Schule hätten seinen Wortschatz dem George Eliot's ähnlich gemacht.

Hardy's Interesse an der Naturwissenschaft war kein geringes. Als junger Mann war er einer der ersten, die Darwin's Origin of species (1859) mit Beifall aufnahmen. Schon vor der Mitte des 19. Jahrhunderts begann der gewaltige Aufschwung der Naturwissenschaft. Den Anfang machte die Astronomie; ihr folgten die Physik, die Chemie, die Geologie, die Zoologie, die Paleontologie, die Bakteriologie und Anthropologie. Jede dieser Disziplinen beanspruchte Raum für sich und erschütterte die Autorität der Kirche. An der lebhaften Auseinandersetzung zwischen Kirche und Wissenschaft nahm Hardy, der gerade in London, im Zentrum des geistigen Interesses weilte, lebhaften Anteil.

Alle Romane Hardy's lassen eine Beeinflussung durch die Naturwissenschaft erkennen: Einerseits wissenschaftliche Erörterungen in die Erzählung eingeflochten und anderseits Uebertragung der wissenschaftlichen Terminologie auf die Sprache im allgemeinen.

Zuerst seien die Ausdrücke aus der Geologie erwähnt. Die Farnkrautvegetation auf Egdon Heath erinnert Hardy an eine vergangene geologische Periode: The scene seemed to belong to the ancient world of *the carboniferous period, when the forms of plants were few, and of the fern kind; when there was neither bud nor blossom, nothing but a monotonous extent of leafage, amid which no bird sang.* (Ret. 241) Die Beschreibung eines Flusses bringt Hardy auf geologische Gedankengänge. *The river had stolen from the higher tracts and brought in particles to the vale all this*

horizontal land; and now, exhausted, aged, and attenuated, lay serpentining along through the midst of its former spoils. (Tess 137)

Bei der Landschaftsschilderung versäumt es Hardy nie, die geologische Formation zu nennen. Es ist die Rede von Norcombe Hill: *It was a featureless convexity of chalk and soil an ordinary specimen of those smoothly-outlined protuberances of the globe which may remain undisturbed on some great day of confusion, when far grander heights and dizzy granit precipices topple down.* (M. C. 8) Soon he rose out of the valley, and skirted a high plateau of the *chalk formation* on his right, which rested abruptly upon the fruity district of *deep loam, the character and herbage of the two formations being so distinct that the calcareous upland appeared but as a deposit of a few years' antiquity upon the level vale.* (Woodl. 259) Towards the second evening she reached the irregular *chalk table-land or plateau,* bosomed with semi-globular tumuli — as if Cybele the Many-breasted were supinely extended there — which stretched between the valley of her birth and the valley of her love. (Tess 360) *The shovelfuls of loam,* black as jet, *brought there by the river when it was a wide whole valley, were an essence of soils, pounded champains of the past, steeped, refined, and subtilized to extra ordinary richness,* out of which came all the fertility of the mead, and of the cattle grazing there. (Tess 251) The swede-field in which she and her companion were set hacking was a stretch of a hundred odd acres, in one patch, on the highest ground of the farm, rising above *stony lanchets or lynchets — the outcrop of siliceous veins in the chalk formation,* composed of myriads of loose white *flints* in bulbous, cusped, and phallic shapes. (Tess 365) Flintcomb-Ash being in the middle of the *cretaceous tableland* over which no railway had climbed as yet, it would be necessary to walk. (Tess 379) Die Erde im Talgrund nennt Hardy alluvial soil. He was now on the low *alluvial beds*

„Where Duncliffe is the traveller's mark,
And cloty Stour's a-rolling dark." (Jude 285)

Auch versäumt Hardy nicht die petrographische Beschaffenheit der Talerde zu erwähnen. At this moment he was lying ill of fever in the *clay lands* near Curitiba in Brasil, . . . (Tess 352) In time she reached the edge of the vast escarpment below which stretched the *loamy vale* of Blackmoor, now lying misty and still in the dawn. (Tess 380) Through the solid barrier of *cold cretaceous upland* to the northward he was always beholding a gorgeous city — etc. etc. (Jude 20)

Die großartige Beschreibung von Egdon Heath verdankt ihre Wirkung nicht zuletzt den geologischen Anspielungen. To recline

on a stump of thorn in the central valley of Egdon, between afternoon and night, as now, where the eye could reach nothing of the world outside the summits and shoulders of heathland which filled the whole circumference of its glance, *and to know that everything around and underneath had been from prehistoric times as unaltered as the stars overhead,* gave ballast to the mind adrift on change, and harassed by the irrepressible New. The great inviolate place had an ancient permanence which the sea cannot claim. Who can say of a particular sea that it is old? Distilled by the sun, kneaded by the moon, it is renewed in a year, in a day, or in an hour. The sea changed, the fields changed, the rivers, the villages, and the people changed, yet Egdon remained. *Those surfaces were neither so steep as to be destructible by weather, nor so flat as to be the victims of floods and deposits.* With the exception of an aged highway, and a still more aged barrow presently to be referred to — themselves almost crystallized to natural products by long continuance — even the trifling irregularities were not caused by pickaxe, plough, or spade, but remained as the very finger-touches of the last geological change. (Ret. 6/7)

Interessant sind die folgenden Anwendungen ursprünglich geologischer Begriffe. The *superstratum of timidity* which often overlies those who are daring and defiant at heart had been passed through, and the mettlesome substance of the woman was reached. (Ret. 385) It (the Fourways, a spot in the middle of the city of Christminster) was literally teeming, *stratified,* with the shades of human groups, who had met there for tragedy, comedy, farce; real enactments of the intensest kind. (Jude 144)

Gelehrte, geographische Einschiebungen kommen assoziativ vor, hauptsächlich in den früheren Romanen, in den späteren werden sie seltener. The creature (a wild mallard) brought with him an amplitude of Northern knowledge. *Glacial catastrophes, snowstorm episodes, glittering auroral effects, Polaris in the zenith, Franklin underfoot, — the category of his commonplaces* was wonderful. (Ret. 101) And yet their lonely courses formed no detached design at all, but were part of the pattern in the great web of human doings then weaving in both hemispheres from *the White Sea to Cape Horn.* (Woodl. 23)

Gelegentlich weisen Adjektiva oder Adverbia auf die Beschäftigung mit der Geographie hin. Her beginning to dance had been like a change of atmosphere; outside, she had been steeped in *arctic frigidity* by comparison with the *tropical sensations* here. (Ret. 308) *Ethiopic scorchings* browned the upper slopes of the pastures, but there was still bright green herbage here where the

watercourses purled. (Tess 192) What had been the engrossing world had dissolved into an uninteresting outer dumb-show; while here, in this apparently dim and unimpressive place, novelty had *volcanically* started up, as it had never, for him, started up elsewhere. (Tess 200)

Interessant sind die zwei folgenden Beispiele . . . the practical arguments against accepting her as house-mate might pronounce themselves more strongly in the *boreal light* of a remoter view. (Tess 316) He was set regarding his prospects in a *cool northern light.* (Jude 138)

Die Physik liefert viel Material. Besonders der Wortschatz von M. C. ist stark durchsetzt mit physikalischer Terminologie. Charakteristisch sind folgende Sätze: Yet, although if occasion demanded he could do or think a thing with as mercurial a dash as can the men of towns who are more to the manner born, his special power, morally, physically, and mentally, was *static,* owing little or nothing to momentum as a rule. (M. C. 11) That Bathsheba was a firm and positive girl, far less inconsequent than her fellows, had been the very lung of his hope; for he had held that these qualities would lead her to adhere to a straight course for consistency's sake, and accept him, though her fancy might not flood him with *the iridescent hues of uncritical love.* (M. C. 235) The reeping plants about the old manor-house were bowed with rows of heavy water drops, which had upon objects behind them the effect of *minute lenses of high magnifying power.* (M. C. 276) Each of the gentler ones clung to the arm of her partner so tightly as to have with him one step, rise, swing, gait, almost one *centre of gravity.* (Woodl. 423) „Don't'ee, sir — please don't'ee! cried the whirling child, as helpless under the *centrifugal tendency* of his person as a hooked fish swinging to land, and beholding the hill, the rick, the plantation, the path, and the rooks going round and round him in an amazing circular race. (Jude 12)

Das Verb to rarefy steht in folgendem Zusammenhang: Her regard for Winterborne hat been *rarefied* by the shock which followed its avowal into an ethereal emotion that had little to do with living and doing. (Woodl. 370)

Am häufigsten gebraucht Hardy die Wörter: component, magnetism, phase, so daß Beispiele überflüssig sind.

Ebenso stark wie die Physik ist die Chemie am Wortschatz beteiligt. He seemed a mere automaton, *galvanized* into moving and speaking by the wayward Eustacia's will. (Ret. 67) To plunge into that medium was to plunge into water slightly

diluted with air. (Ret. 430) There was no doubt that her mind was inclined thitherward; indefinitely, fancifully — twining and untwining about him as the single object within her horizon on which dreams might *crystallize.* (Ret. 109) He (Winterborne) wondered whether the special attributes of his image in the past had *evaporated* like these other things. (Woodl. 49) She knew how to hit to a hair's breadth that moment of evening when the light and the darkness are so evenly balanced that the constraint of day and the suspense of night *neutralize* each other, leaving absolute mental liberty. (Tess 109) Inside and roundabout that old woman's 'shop' window, with its twenty-four little panes set in lead-work, the glass of some of them *oxidized* with age, so that you could hardly see the poor penny articles exhibited within, and forming part of a stock which a strong man could have carried, Jude had his outer being for some long tideless time. (Jude 20)

Häufig sind Ausdrücke aus der Astronomie. Der Roman Ret. zeigt uns eine eingehende Beschreibung der Mondoberfläche: *His eye travelled over the length and breadth of that distant country — over the Bay of Rainbows, the sombre Sea of Crises, the Ocean of Storms, The Lake of Dreams, the vast Walled Plains, and the wondrous Ring Mountains — till he almost felt himself to be voyaging bodily through its wild scenes, standing on its hollow hills, traversing its deserts, descending its vales and old sea bottoms, or mounting to the edges of its craters.* (Ret. 230) He was not versatile, but one in whom a hope, a belief which had once had its *rise, meridian and decline,* seldom again exactly recurred, as in the breasts of more sanguine mortals. (Woodl. 359) Tess's face and neck reflected the same warmth, which each gem turned into an *Aldebaran or a Sirius* — a constellation of white, red, and green flashes, that interchanged their hues with her every pulsation. (Tess 287) . . . . . ., and one or two of the larger stars made themselves visible as faint *nebulae* only. (Jude 220) Die Ausdrücke aus den verschiedenen Gebieten der Naturwissenschaft geben den Gedanken des Dichters eine prägnante Fassung.

Schon der junge Knabe Hardy war äußerst empfindsam für Farben. Mit inniger Liebe führt der Mann seine Licht- und Farbenanalysen durch. Die Farben der Edelsteine, der Metalle und Elemente helfen oft den genauen Farbton wiedergeben. And shaking the glowworms from the leaf he ranged them with a trembling hand in a circle on the stone, leaving a space in the middle for the descent of the dice-box, over which the thirteen tiny lamps threw a pale *phosphoric shine.* (Ret. 274)

Gern verwendet Hardy das Regenbogenfarbenspiel und die

Lichtanalyse des Prismas. The huge pool of blood in front of her was already assuming *the iridescence of coagulation;* and when the sun rose a hundred *prismatic hues* were reflected from it. (Tess 37)

Auch die Malerei, an der Hardy Zeit seines Lebens Interesse bekundet hat, hinterläßt Spuren im Wortschatz. Am sichtbarsten sind diese Spuren in M. C. In an instant Bathsheba's face coloured with the angry crimson of a *Danby sunset.* (M. C. 153) The brilliant lights and sooty shades which struggled upon the skin and clothes of the persons standing round caused their lineaments and general contours to be drawn with *Dureresque vigour and dash.* (Ret. 18) The spectacle constituted an area of two feet in *Rembrandt's intensest manner.* (Ret. 161) She had well-formed eyebrows which, had her portrait been painted, would probably have been done in *Prout's or Vandyke brown.* (Woodl. 44) He (Angel Clare) matched *Crivelli's dead Christus.* (Tess 476) They moved on hand in hand, and never spoke a word, the drooping of their heads being that of *Giotto's „Two Apostles".* (Tess 516)

Intensivierung und Konkretisierung.

Hardy liebt Wörter, die einen Sinneseindruck mit wuchtiger Schärfe wiedergeben und wenn möglich noch verstärken. An sich Konkretes, aber nicht Sichtbares, wird sichtbar gemacht. Immediately he began to descend from the upland to the fat alluvial soil below, the atmosphere grew heavier; the languid perfume of the summer fruits, the mists, the hay, the flowers, formed therein a vast *pool of odour* which at this hour seemed to make the animals, the very bees and butterflies, drowsy. (Tess 218) *Every see-saw of her breath, every wave of her blood,* every pulse singing in her ears, was a voice that joined with nature in revolt against her scrupulousness. (Tess 131)

Abstrakte Begriffe werden versinnlicht, indem vor sie ein konkretes Wort zu stehen kommt: No man likes to see his emotions the sport of a *merry-go-round of skittishness.* (M. C. 36) He fancied that he had felt himself in *the penumbra of a very deep sadness* when touching that slight and fragile creature. (M. C. 58) That Bathsheba was a firm and positive girl, far less inconsequent than her fellows, had been *the very lung of his hope; . . .* (M. C. 235) It might have been said that he had a *wrinkled mind.* (Ret. 453) It was the pitiful sight of a man standing in the very *focus of sorrow.* (Ret. 365) While the effigy of Eustacia was melting to nothing, and the fair woman herself was standing on Rainbarrow, *her soul in an abyss of desolation seldom plumbed by one so*

young . . . (Ret. 424) Tess and Clare unconsciously studied each other, ever balanced on *the edge of a passion,* yet apparently keeping out of it. (Tess 167) Where the eyes of a multitude continuously beat like waves upon a countenance they seem to wear away its mobile power; but in *the still water of privacy* every feeling and sentiment unfolds invisible luxuriance, to be interpreted as readily as a printed word by an intruder. (Woodl. 8) He allowed himself to be carried forward on the *wave of his desire.* (Woodl. 195) His self- humliation to *the very bass-string* was deliberate . . . (Ret. 399) A little time might melt her *frozen thoughts,* and lead her to look on him with toleration, if not with love. (Woodl. 419) „Why do ye turn away, Jude?" she continued, as the boy, feeling *the impact of their glances* like slaps upon his face, moved aside. (Jude 9) She wore a murrey-coloured gown with a little lace collar. It was made quite plain, and hung about her slight figure with *clinging gracefulness.* (Jude 161)

Abstraktes wird verdeutlicht durch Konkretes. The wondrous power of flattery in *passados* at woman is a perception so universal as to be remarked upon by many people almost as automatically as they repeat a proverb, or say that they are Christians and the like, without thinking much of the enormous corollaries which spring from the proposition. (M. C. 194) He took no particular pleasure in these deeds, but they formed *a screen between himself and despair.* (Ret. 406)

Bodenverbundenheit und der Wortschatz der ländlichen Heimat.

Hardy's Kunst ist Heimatkunst. Die Wessex Romane, ausgenommen Jude, spielen in einem fest umgrenzten Gebiet. Schaf- und Viehherden grasen in einsamen, entlegenen Tälern. Am Rand ausgedehnter Waldungen und Heidebezirke liegen einzelne Siedelungen, halb versteckt. Die Menschen dieses Landes, deren Geschlechter seit undenklichen Zeiten ebenda ansässig waren, ihren Boden bebauend und ihre Herden betreuend, leben abseits vom Getriebe der Welt. Hardy aber ist unter diesen Kindern des Bodens aufgewachsen, spricht ihre Sprache und kennt ihr Denken und Fühlen, ihre Sitten und Gebräuche.

Für den Bauern und Landarbeiter wird das Jahr eingeteilt in Zeiträume, die von der Jahreszeit und den damit verbundenen Arbeiten abhängig sind. So sind Candlemas, Old Lady-Day und Lady-Day wichtige Daten für die umherziehenden Landarbeiter. At length it was the eve of *Old Lady-Day,* and the agricultural world was in a fever of mobility such as only occurs at that parti-

cular date of the year. It is a day of fulfilment; agreements for outdoor service during the ensuing year, entered into at *Candlemas,* are to be now carried out. The labourers — or „workfolk", as they used to call themselves immemorially till the other word was introduced from without — who wish to remain no longer in old places are removing to the new farms. (Tess 454)

Kirchliche Feier- und Festtage dienen überhaupt gerne zur Zeitbestimmung. It was nearly midnight on the eve of *St. Thomas's,* the shortest day in the year. (M. C. 8) „I'd sooner go without drink at *Lammas-tide* than be a man of no moon," continued Christian in the same shattered recitative. (Ret. 28)

Das Kartoffelgraben weist auf die bestimmte Zeit hin. How old be you, Christian?"

„Thirty-one *last tatie-digging,* Mister Fairway." (Ret. 27)

Das Verhalten der Kühe und Schafe, ihr Verhältnis zum Menschen und dessen Verhältnis zu ihnen kennt Hardy wie der Bauer selbst. Er weiß um ihre Rassen und deren Eigentümlichkeiten genau Bescheid und kennt ihre Namen. Above each of these a still keener vision suggested a brown forehead and two staring though not unfriendly eyes, and above all a pair of whitish crescent-shaped horns like two particulary new moons, an occasional stolid „moo" proclaiming beyond the shade of a doubt that these phenomena were the features and persons of *Daisy, Whitefoot, Bonny-lass, Jolly-o, Spot, Twinkle-eye,* etc. etc. — the respectable dairy of *Devon cows* belonging to Bathsheba aforesaid. (M. C. 185) The great mass of sheep in the fair consisted of *South Downs* and the old *Wessex horned breeds;* to the latter class Bathsheba's and Farmer Boldwood's mainly belonged. These filed in about nine o'clock, their vermiculated horns lopping gracefully on each side of their cheeks in geometrically perfect spirals, a small pink and white ear nestling under each horn. Before and behind came other varieties, perfect leopards as to the full rich substance of their coats, and only lacking the spots. There were also a few of *the Oxfordshire breed,* whose was beginning to curl like a child's flaxen hair, though surpassed in this respect by *the effeminate Leicesters,* which were in turn less curly than *the Cotswolds.* But the most picturesque by far was a small flock of *Exmoors,* which chanced to be there this year. Their pied faces and legs, dark and heavy horns, tresses of wool hanging round their swarthy foreheads, quite relieved in the monotony of the flocks in that quarter. (M. C. 397)

Hardy kennt die Apfel- und Kartoffelsorten, die im Wessexlande gedeihen. Thus in the baskets, and quivering in the hopper

of the mill, she saw specimens of mixed dates, including the mellow countenances of *streaked-jacks, codlins, costards, stubbards, ratherripes,* and other well-known friends of her ravenous youth. (Woodl. 222) „What have you been doing?" „Tending thrashing-machine, and wimbling haybonds, and saying „Hoosh"! to the cocks and hens when they go upon your seeds, and planting *Early Flourballs and Thompson's Wonderfuls* with a dibble." (M. C. 89)

Ebenfalls erwähnt Hardy Zwischenmahlzeiten, wie sie das Arbeiten auf dem Felde erfordert. „I assure ye, I ha'n't seed the colour of victuals or drink since breakfast time this morning and that was no more than *a dew-bit*[6]) afield." (M. C. 333) „I'm as dry as a kex with biding up here in the wind, and I haven't seen the colour of drink since *nammet-time*[7]) to-day." (Ret. 29) Ein von den Einheimischen zubereiteter Trunk — eine Art Met — „Joseph Poorgrass of Weatherbury", — that's every word I said, and I shouldn't ha' said that if 't hadn't been for keeper Day's *metheglin* . . . (M. C. 66)

Uralte Volksbräuche und Aberglaube gehören noch der Gegenwart an, sind lebendig im Denken des Volkes. Ihre volle Bedeutung kommt im Dialog des Landvolkes zum Ausdruck. Thomasin Yeobright, die den Lärm der vor dem Hause singenden Nachbarn hört, wendet sich erschrocken an Wildeve: „What does it mean — it is not *skimmity-riding*[8]), I hope?" she said, with a frightened gaze at Wildeve. Und der Knabe Johnny Nonsuch sagt zur erschöpften Mrs. Yeobright auf Egdon Heath: „What have made you so down? Have you seen *a ooser?",* d. h. eine groteske Maske, mit der Unholde Leute zu erschrecken pflegten. (Ret. 337)

Hexen treiben ihr Unwesen besonders mit Tieren: In the yard there was a conversation going on about the mare; the man who attended to the horses, Darling included, insisted that the latter was *„hag-rid";* for when he had arrived at the stable that morning she was in such a state as no horse could be in by honest riding. (Woodl. 256)

Hardy zeigt uns die Bauern bei der Heu- und Kornernte und bei den verschiedenen Arbeiten auf dem Feld und in der Scheune. Er kennt ihre Ausdrücke für Heu- und Garbenhaufen. In the first mead they were already loading hay, the women raking it into *cocks and windrows,* and the men tossing it upon the waggon. (M. C. 195) The movements of the other women were more or less similar to Tess's, the whole bevy of them drawing together like

6) dew-bit = Kleine Erfrischung, die vor dem eigentlichen Frühstück eingenommen wird.
7) nammet = Imbiss.
8) skimmity-riding = Prozession, in welcher die Entzweiung von Eheleuten und eheliche Zwistigkeiten in die Oeffentlichkeit gezerrt werden.

dancers in a quadrille at the completion of a sheaf by each, everyone placing her sheaf on end against those of the rest, till a shock, or *„stitch"* as it was here called, of ten or a dozen was formed. (Tess 114) When it was not *swede-grubbing* it was *swede-trimming,* in which process they sliced off the earth and the fibres with a bill-hook before storing the roots for future use. (Tess 367) Well, as for the weather, it won't hurt us in the wheat-barn; but reed-drawing is fearful hard work — worse than *swede-hacking.* (Tess 371)

Hardy erwähnt die Geräte, die sie bei diesen Arbeiten verwenden. The upper half of each turnip had been eaten off by the live-stock, and it was the business of the two women to grub up the lower or earthly half of the root with *a hooked fork called a hacker,* that it might be eaten also. (Tess 365)

Um die Gebäulichkeiten eines Hofes und deren Zweck weiß Hardy ebenfalls Bescheid. Auf dem wohlgeordneten Hofe hat jedes Gerät seinen Platz. The sense that the paths he was pacing, the cabbage-plots, the apple-trees, his dwelling, *cider-cellar, wring-house,* stables, weather-cock, were all slipping away over his head and beneath his feet as if they were painted on a magic-lantern slide, was curious. (Woodl. 112) Owing to the slope of the ground the roof-eaves of the *linhay* [9]) were here within touch, and he thrust his arm up under them, feeling about in the space on the top of the wall plate. (Ebd. 439)

Das Obstpressen ist ihm wohlbekannt. She had just got off her mare to look at the last *wring-down* of cider for the year; . . . Ay, and there were the fellers round her *wringing down the cheese* and bustling about and saying. „Ware o' *the pommy* ma'am: 't will spoil your gown." (M. C. 428) Down in the heart of the apple-country nearly every farmer kept a cider-making apparatus and wring-house for his own use, building up the pomace in great straw „cheeses", as they were called . . . (Woodl. 221)

Einheimische Masse: An apple-mill and press had been erected on the spot, to which some men were bringing fruit from diverse points in *mawn-baskets* [10]), while others were grinding them, and others wringing down the pomace, whose sweet juice gushed forth into tubs and pails. (Woodl. 221)

But come inside — I was just going to have a *nipperkin* [11]) of rum-hot. (Ebd. 340)

9) linhay = Raum zur Aufbewahrung von Futtermitteln.
10) mawn-basket = Runder, tiefer Korb, ohne Deckel, mit zwei Henkeln versehen.
11) nipperkin = kleines Biermass, ein Schluck.

Aus der Sprache der Holzfäller stammen: He went out, and when afternoon came he returned, took a bill-hook from the shed, and with a ladder climbed into the lower part of the tree, where he began lopping off — *„shrouding"* as they called it at Hintock — the lowest boughs. (Woodl. 114) He relinquished his horse, and took Winterborne by the arm to a heap of *rendlewood* — as barked oak was here called — which lay under a private hedge. (Ebd. 341)

Hardy erwähnt das Werkzeug des Strohdachdeckers: Gabriel shouted in his ear: „Where's your *thatching-beetle* [12]) and *rick-stick* and *spars?"* (M. C. 288)

Ein enger Durchgang zwischen zwei Wänden wird so benannt: The accident, such as it had been, was soon remedied, and the carriage could be heard resuming its descent, soon to turn into the lane leading out of the highway and then into the *„drong"* which led to the house where she was. (Woodl. 374)

Neben der Haustüre steht ein Block zum Besteigen des Pferdes. Between four and five Fitzpiers arrived, hitching his horse to the hook under the *uppingstock* outside the door. (Woodl 205)

Eine erstaunliche Fülle von Heimatwissen entfaltet Hardy bei der Beschreibung von Talbothays Dairy in Tess. Das Melken der Kühe, die Zubereitung von Butter und Käse, das Verhalten der einzelnen Tiere wird eingehend dargestellt, ohne daß der Gang der Handlung gestört wird. „You can milk 'em clean, my maidy? I don't want my cows going *azew* [13]) at this time o'year." (pag. 141) But as *nott* cows will keep it (the milk) back as well as the horned ones, I don't quite agree to it. (pag. 143) Between Clare and the window was a table at which his companions sat, their munching profiles rising sharp against the panes: while to the side was *the milkhouse door,* through which were visible *the rectangular leads in rows,* full to the brim with the morning's milk. At the further end the great churn could be seen revolving, and its slip-slopping heard — the moving power being discernible through the window in the form of a spiritless horse walking in a circle and driven by a boy. (pag. 155) „Why — he was standing over *the whey-tub* to let off *the whey,* and the shade of his face came upon the wall behind, close to Izz, who was standing there filling a vat. (pag. 176)

Die Bodenverbundenheit Hardy's kommt weiter zum Ausdruck in umschreibenden Wendungen, aus denen Bauernwitz spricht und in sprichwörtlich gewordenen, kräftigen, bildhaften Ausdrücken.

12) thatching-beetle = schwerer, hölzerner Hammer.
13) azew = (going azew) trocken werden.

„Take up the *God-forgive-me,* Jacob. (M. C. 61) Dieser God-forgive-me ist ein hoher, mit zwei Henkeln versehener Krug, der, mit Bier gefüllt, zum Erwärmen in die Asche gestellt wird. „He can blow the flute very well — that 'a can," said a young married man, who having no individuality worth mentioning was known as *„Susan Tall's husband"*. (M. C. 74)

Henery Fray bekräftigt eine eben geäußerte Meinung folgendermaßen: „Never in all my *creeping up* (i. e. life) — never!" (M. C. 118) „Ah," said Matthew Moon, *„she'll wish her cake dough* if so be she's over intimate with that man." (Ebd. 261)

Dieser Wortschatz trägt viel bei zur Schaffung der Atmosphäre der ländlichen Umgebung, die bei Hardy so meisterhaft und ausgiebig zur Darstellung gelangt.

II. Kapitel.

Vergleich und Bild.

I. Der Vergleich.

Alle Erscheinungen und Formen der Welt werden herangezogen zu Vergleichsbildern, die Flora und Fauna des Meeres nicht weniger als die Erscheinungen des Kosmos. Ein eingehendes Studium der Vergleiche zeigt deutlich, daß wir es mit einigen, stark bevorzugten, immer wiederkehrenden Gruppen zu tun haben, die ab und zu unterbrochen werden von vielen kleinen Gruppen.

Tier- und Pflanzenwelt.

Zwei große Gruppen, die der Tier- und Pflanzenwelt entnommenen Vergleiche, zeigen Hardy's Naturbeobachtung und Bodenverbundenheit ebenso deutlich wie der Wortschatz.

Der Kreatur, vor allem der Vogelwelt, den Käfern, Insekten, den Schafen und dem Wild gilt Hardy's große Liebe. Die Laute der Tiere, ihre Farben und Formen, das Geräusch ihrer Bewegungen besonders aber die Art ihrer Bewegungen kennt er wie kaum ein anderer.

All das wird nun auf den Menschen übertragen.

Laute. Presently there arose from within a *ticking like the love-making of the grasshopper.* (Tess 112) The hour was too early: the pupils were still in school, *humming small, like a swarm of gnats;* . . . etc. (Jude 251) She took it (the night gown), and began rending it with all her might, *the tears resounding through the house like a screech-owl.* (Jude 460) No water came, and the organ notes, *faint as a bee's hum,* rolled in as before. (Jude 510)

Farbe. In her winter dress, as now, *she was like the tiger-beetle,* which when observed in dull situations, seems to be of the quietest neutral colour, but under a full illumination blazes with dazzling splendour. (Ret. 104) No; it was not her hair: it was a black stream of something oozing from her basket, *and it glistened like a slimy snake* in the cold still rays of the moon. (Tess 82)

Form. They (Eustacia and Wildeve) were as two horns which the sluggish heath had put forth from its crown, *like a mollusc,* and had now again drawn in. (Ret. 99) *„You see that hill rising out of the level like a great whale,* and just behind the hill a particularly green sheltered bottom." (Woodl. 202)

Bewegungen. *„She fleed at him like a cat* — never such a tomboy as she is — of course I speak with closed doors?" (M. C. 76) Der schleppende Gang der Landarbeiter wird äußerst anschaulich dargestellt im folgenden Vergleich: The whole string of trailing individuals advanced in the completest balance of intention, *like the remarkable creatures known as Chain Salpae,* which distinctly organized in other respects, have one will common to a whole family. (M. C. 86) Die passiven Bewegungen einer Menschenmenge veranschaulicht Hardy so: *All the female guests were huddled aghast against the walls like sheep in a storm,* and the men were bewildered as to what to do. (M. C. 449) Individual straws in the foreground were consumed in a creeping movement of ruddy heat, *as if they were knots of red worms,* and above shone imaginary fiery faces, tongues hanging from lips, glaring eyes, and other impish forms, from which at intervals sparks flew in clusters *like birds from a nest.* (M. C. 50) „At that time you were sitting beside me at the back of your father's covered car, when we were coming home from gipsying, *all the party being squeezed in together as tight as sheep in an auction-pen.* (Woodl. 50)

Geräusch. All I know is that, as I was going along the road this morning, about a mile out of Anglebury, *I heard something trotting after me like a doe,* and looking round there she was, white as death itself. (Ret. 40) Before Grace had answered, somebody else came to the door below — *a footfall light as a roe's.* (Woodl. 326) She was in light spring clothing, and her advent seemed ghostly — *like the flitting in of a moth.* (Jude 313)

Das krankhafte Sichanklammern und Festhalten kommt äußerst lebendig zum Ausdruck. *But Grace clung to her position like a limpet.* (Woodl. 301) The rosy-cheeked, bright-eyed quartet looked so charming in their light summer attire, *clinging to the road-side bank like pigeons on a roofslope,* that he stopped a moment to regard them before evening close. (Tess 185)

Hardy verlebendigt abstrakte Begriffe durch einen Vergleich aus dem Tierreich. *My life creeps like a snail.* (Ret. 377) *It was one of those sentiments which lurk like moles underneath the visible surface of manners,* and may have been kept alive by Eustacia's entreaty to the captain, at the time that he had

intended to prosecute Susan for the pricking in the church, to let the matter drop; which he accordingly had done. (Ebd. 379) „At present intellect in Christminster is pushing one way, and religion the other; *and so they stand stockstill, like rams butting each other.* (Jude 186)

In Tess und Jude findet sich oft das Motiv des Vogels, der in die Schlinge, Falle oder in das Netz gerät. It was no mature woman with a long dark vista of intrigue behind her who was tormented thus; but a girl of simple life, not yet one-and-twenty, *who had been caught during her days of immaturity like a bird in a springe.* (Tess 253) Tess, between the Amazones and the farmer *like a bird caught in a clap-net,* returned no answer, continuing to pull the straw. (Ebd. 373)

Ueberhaupt spielen bei Hardy die Vögel eine große Rolle; er hat zu ihnen ein besonders vertrauliches Verhältnis. Er nennt sie *„hopping casement-comers", „fragile folk"* (S. 199), *„tribes in treen"* (S. 135), *„the twitterer(s)"* (S. 620).

Die Vögel haben, wie überhaupt die Tiere und die Blumen bei Hardy, eine nähere Beziehung zur Natur als die Menchen. Das kommt in der Dichtung viel stärker zum Ausdruck als im Roman. So sagt der Dichter von einer singenden Drossel:

Some blessed Hope,
whereof he knew
And I was unaware". (S. 137)

Auch mit den Kleinsten unter den Tieren steht er in gutem Einvernehmen. Um Mitternacht besuchen ihn vier Gäste:

„A longlegs, a moth, and a dumbledore . . . a sleepy fly."
Thus meet we five, in this still place . . .
My guests besmear my new-penned line . . .
„God's humblest they!" I muse. Yet why?
They know Earth-secrets that know not I."

Einige Vergleiche sind dem Pflanzenreiche und dem Blumenleben entnommen. Farbe, Form des menschlichen Körpers oder Körperteile und innere seelische Bewegungen werden mit Bäumen, Blumen und Blättern verglichen. „Yes — I know that," she said, *panting like a robin, her face red and moist from her exertions, like a peony petal before the sun dries off the dew.* (M. C. 31) This aged man was now sitting opposite the fire, *his frosty white hair and beard overgrowing his gnarled figure like the gray moss and lichen upon a leafless apple tree.* (M. C. 60) There was I, *straight as a young poplar,* wi'my firelock, and my bagnet, and my spatterdashes, and my stock sawing my jaws

off, and my accoutrements sheening like the seven stars! (Ret. 165) Vgl. dazu:

„Where the pines like waltzers waiting
Give their black heads a toss." (S. 314)

A stream of morning light through the shutter-chink fell upon the faces of the pair, wrapped in profound slumber, *Tess's lips being parted like a half-opened flower* near his cheek. (Tess 508) *Her heart rose from its late sadness like a released bow;* her senses revelled in the sudden lapse back to nature unadorned. (Woodl. 260) „I cannot inform you," he murmured. *his voice as husky as that of the leaves under foot.* (Ebd. 367)

Originell sind zwei Vergleiche aus Tess. She turned her head in the same passive way, as one might turn at the request of a sketcher or hairdresser, and he kissed the other side, *his lips touching cheeks that were damp and smoothly chill as the skin of the mushrooms in the fields around.* (pag. 104) Although the early September weather was sultry, *her arm, from her dabbling in the curds, was as cold and damp to his mouth as a new-gathered mushroom,* and tasted of the whey. (pag. 229)

Den Bäumen werden verschiedene menschliche Gefühle und Tätigkeiten zugesprochen: „The *joyless pines.*" (S. 738) „The trees *fret fitfully* and *twist.*" (S. 591) Ebenso werden den Blättern viele menschliche Eigenschaften und Tätigkeiten zugeschrieben: „How the *sick leaves* reel down in throngs!" (S. 465)

Alltagsleben, Leben des Landvolkes.

Einen großen Raum nehmen die Vergleiche aus dem Erfahrungsbereich des alltäglichen Lebens, vor allem aus dem Leben des Landvolkes ein. Die vielen und vielgestaltigen Geräte des Landmannes werden herangezogen zu Vergleichsbildern. Zu diesen Dingen greift der Bauer, wenn er Vergleiche zieht. Diese Vergleiche verraten wiederum Hardy's Kenntnis des Landlebens. Sie sind treffend, einzelne etwas derb, manche sind zugleich Mittel zur Charakterisierung einer sprechenden Person, denn solche und ähnliche Vergleiche kommen meistens im Dialog vor. She was such a limber maid that'a could stand no hardship, even when I knowed her, *and 'a went like a candle-snoff,* so't is said. (M. C. 324) It was felt at once that that mouth did not come over from Sleswig with a band of Saxon pirates, *whose lips met like the two halves of a muffin.* (Ret. 67) His precipitancy made him miss his footing, *and he rolled like a barrel to the bottom,* his snuffbox rolling in front of him. (Woodl. 252) *Marian had been like a sack of meal,*

a dead weight of plumpness under which he had literally staggered. (Tess 186)

Dem, durch die nächtliche Feuersbrunst erregten Gemüte, kommen Oak's Arme wie Windmühlen vor: 'Tis that bold shepherd up there that have done the most good — he sitting on the top o' rick, *whizzing his great long arms about like a windmill.*" (M. C. 53) And whilst I was chawing 'em down I walked on and seed a clock, *with a face as big as a baking trendle . . .*" (Ebd. 260) He and your mother were the couple married just afore we were, and there stood thy father's cross *with arms stretched out like a great banging scare-crow.* (Ret. 13)

Die scharf umrissene Form wird auch hier bevorzugt. The door was hurriedly burst open again, and in came running Cainy Ball out of breath, *his mouth red and open, like the bell of a penny trumpet,* from which he coughed with noisy vigour and great distention of face. (M. C. 127) *It* (the summit of the barrow) *rose from the semi-globular mound like a spike from a helmet.* (Ret. 13)

Karikaturenhafte Verzerrungen und Vergrößerungen sind nicht selten. He turned upon them his painfully circular eyes, *surrounded by concentric lines like targets.* (Ret. 27) Why, Marty — whatever has happened to your head? Lord, it has shrunk to nothing — *it looks like an apple upon a gate-post!*" (Woodl. 24) „Ay, sure," said his son, a young man about sixty-five, with a semi-bold head and one tooth in the left centre of his upper jaw, which made much of itself by standing prominent, *like a mile stone in a bank.* (M. C. 61) See how I've got to teave and slave, and *your poor weak father with his heart clogged like a dripping pan.* (Tess 105)

Oder es sind Intensivierungen . It was so high a situation, this field, that the rain had no occasion to fall, but raced along horizontally upon the yelling wind, *sticking into them like glass splinters* till they were wet through. (Tess 366)

Ebenso liefern die Natur und ihre Erscheinungen viele Vergleichsbilder. That night at Coggan's, Gabriel Oak, beneath the screen of closed eyelids, was busy with fancies, and full of movement, *like a river flowing rapidly under its ice.* (M. C. 79) Liddy, *like a little brook, though shallow, was always rippling;* her presence had not so much weight as to task thought, and yet enough to exercise it. (Ebd. 107) All the while they were converging, under an irresistible law, *as surely as two streams in one vale.* (Tess 167) Then she reappeared in her new riding-habit of myrtle-green, which fitted her to the waste *as a rind fits its fruit;* and young Bob Coggan led on her mare, Boldwood fetching his own

horse from the tree under which it had been tied. (M. C. 171) All the while she wondered if any strange good thing might come of her being in her ancestral land; *and some spirit within her rose automatically as the sap in the twigs.* (Tess 129)

Das Feuer, seine Farben und Formen, und das Licht liefern Vergleichsbilder von gewaltiger Dynamis. Oft sind solche Vergleiche mit dem Gang der Ereignisse innig verwoben, deuten symbolhaft in die Zukunft. The sun had now got far to the west of south and stood directly in her face, *like some merciless incendiary,* brand in hand, waiting to consume her. (Ret. 340) She looked towards the western *sky, which was now aglow like some vast foundry wherein new worlds were being cast.* (Woodl. 83) Fitzpiers contradicted this idea in his most vibratory tones, and she lapsed into the frivolous archness under which she hid passions of no mean strength — strange, smouldering, erratic *passions, kept down like a stifled conflagration,* but bursting out now here, now there — the only certain element in their direction being its unexpectedness. (Ebd. 246) *His motive was fantastic, glowing, shapeless as the fiery scenery about the western sky.* (Ebd. 247) From the west sky wrathful shine — all that wild March could afford in the way of sunset — had burst forth after the cloudy day, flooding the tired and sticky faces of the threshers, and dyeing them with a coppery light, as also the flapping garments of the women, which clung to them *like dull flames.* (Tess 430)

Naturwissenschaft.

Die Vergleiche aus dem Gebiete der Naturwissenschaft gehören zu den unübertroffensten der Hardyschen Vergleiche überhaupt. Auffallend und am anschaulichsten sind die Vergleiche aus der Geologie. Sie veranschaulichen meistens Abstraktes. And Troy's deformities lay deep down from a woman's vision, whilst his embellishments were upon the very surface; — thus contrasting with homely Oak, whose defects were patent to the blindest, *and whose virtues were as metals in a mine.* (M. C. 220) There threatened, in fact, in Grace's case as in thousands, the domestic disaster, *old as the hills,* which, with more or less variation, made a mourner of Ariadne, a by-word of Vashti, and a corpse of Amy Dudley. (Woodl. 282) Within the remote depths of his constitution, though gentle and affectionate as he was in general, *there lay hidden a hard logical deposit, like a vein of metal in a soft loam,* which turned the edge of everything that attempted to traverse it. (Tess 310) He did not at that time see that *mediaevalism was as dead*

as a fern leaf in a lump of coal; that other developments were shaping in the world around him, in which Gothic architecture and its associations had no place. (Jude 101) The glasses and cups still stood upon the table, a water-jug being overturned, from which a small rill, after tracing its course with marvellous precision down the centre of the long table, fell into the neck of the unconscious Mark Clark, in a steady, monotonous drip, *like the dripping of a stalactite in a cave.* (M. C. 288)

Auch aus der Geographie stammen einige Vergleiche. Seelisches und Körperliches wird so veranschaulicht. „I don't thank you for that," she said, turning away, while *indignation spread through her like subterrean heat.* (Ret. 72) So matters stood when *the inertion of Grace's pool-like existence was disturbed as by a geyser.* (Woodl. 371) To dissipate the sadness of this recital Tess went and bade all her favourite cows good-bye, side by side at leaving, as if united body and soul, there would have been something peculiarly sorry in their aspect to one who should have seen it truly; two limbs of one life, as they outwardly were, his arm touching hers, her skirts touching him, facing one way, as against all the dairy facing the other, speaking in their adieux as „we", and yet *sundered like the poles.* (Tess 324) The next morning, at the time when the height of the sun appeared very insignificant from any part of the heath as compared with the altitude of Rainbarrow, and when *all the little hills in the lower levels were like an archipelago in a fog-formed Aegean,* the reddleman came from the brambled nook which he had adopted as his quarters and ascended the slopes of Mistover Knap. (Ret. 100) Had the dwelling stood in an ordinary road, two persons setting out, one in each direction, might have made sure of overtaking her; but it was a hopeless task to seek for anybody on a heath in the dark, *the practicable directions for flight across it from any point being as numerous as the meridians radiating from the pole.* (Ebd. 418) Der Völkerkunde ist entnommen: She had been told that, rough and brutal as they seemed just then, they were not like this all the year round, but were, in fact, quite civil persons save during certain weeks of autumn and winter, when, *like the inhabitants of the Malay Peninsula, they ran amuck, and made it their purpose to destroy life* — in this case harmless feathered creatures, brought into being by artificial means solely to gratify these propensities, — at once so unmannerly and so unchivalrous towards their weaker fellows in Nature's teeming family. (Tess 356)

Ein nicht geringer Beitrag stammt aus der Astronomie. Lichtpunkte in der dunkeln Nacht erscheinen dem Beobachter wie Sterne

am Himmel. Es ist ein seltsames Ineinanderweben von Erde und Kosmos. They reached the bottom of the town, *and the Casterbridge lamps lay before them like fallen Pleiads* as they turned to the left into the dense shade of a deserted avenue of chestnuts, and so skirted the borough. (M. C. 315) *These lights dotted the hill side like stars of a low magnitude.* (Ret. 274) Mit Hilfe eines solchen Vergleiches wird das vereitelte Streben Jude Fawley's nochmals in aller Deutlichkeit vorgeführt. A peal of six bells struck out, human faces began to crowd the windows around, and the procession of Heads of Houses and new Doctors emerged, *their red and black gowned forms passing across the field of Jude's vision like inaccessible planets across an object glass.* (pag. 413)

Die folgenden zwei Vergleiche sprechen für sich. Fitzpiers examined so closely that his breath touched her tenderly, at which their eyes rose to an encounter — *hers showing themselves as deep and mysterious as interstellar space.* (Woodl. 244) *His soul seemed to be passing through the universe of ideas like a comet;* erratic, inapprehensible, untraceable. (Ebd. 394)

Aus der Physik stammen: She could never have believed in the morning that *her colourless inner world would before night become as animated as water under a microscope,* and that without the arrival of a single visitor. (Ret. 127) *The instant quashing of her purpose by their absence affected her brain as a sudden vacuum affects the body:* She nearly fainted. (Ebd. 396) „ O no — I am not that, Winterborne; people living insulated as I do by the solitude of this place, *yet charged with emotive fluid like a Leyden jar with electric,* for want of some conductor at hand to disperse it. (Woodl. 146) She hardly observed that a tear descended slowly upon his cheek, *a tear so large that it magnified the pores of the skin over which it rolled, like the object lens of a microscope.* (Tess 297)

Originell ist ein der Mathematik entnommener Vergleich. Indeed, *he seemed to approach the grave as a hyperbolic curve approaches a straight line* — less directly as he got nearer, till it was doubtful if he would ever reach it at all. (M. C. 117) Hier wird — wie in vielen andern Fällen — das Vergleichsmoment erläutert.

Bibel, Literatur und Mythologie.

Eine Menge von Vergleichen stammt aus der Bibel. Das Volk Israel, die Gestalten eines Moses, Abraham, Samson, Samuel, Cain, Elijah, aber auch die eines Lazarus und Judas Iscariot, ihre Taten,

Schicksale und Erlebnisse liefern passende Vergleichsbilder für die Hardyschen Menschen. The charm he had supposed in store for him was really *a labour like that of Israel in Egypt.* (M. C. 261) „Oh — *and the new style of pa'sons wear moustaches and long beards*", continued the illustrious traveller, *„and look like Moses and Aaron complete, and make we fokes in the congregation feel all over like the children of Israel.*" (M. C. 261) „You shall," said a low voice behind, and starting round they beheld by the dim light a thin, pallid, almost spectral form, wrapped in a blanket and *looking like Lazarus coming from the tomb.* (Ret. 445) *Winterborne felt like a very Cain,* over and above his previous sorrow. (Woodl. 366) Probably he only gave it to me in the arrogance of his skill, to show the greatness of his resources beside mine, *as Elijah drew down fire from Heaven!*" (Ebd. 414) Nevertheless, he loved his misnamed Angel, and in secret mourned over his treatment of him *as Abraham might have mourned over the doomed Isaac while they went up the hill together.* (Tess 437) *„Benjy Pennyways were not a true man or an honest baily — as big a betrayer as Joey Iscariot himself?*" (M. C. 118)

Manche der Bibel entlehnte Vergleiche jedoch sind ohne Wirkung, weil sie sich auf Nebenfiguren (Boten etc.) beziehen, deren Namen auch ein englischer Leser kaum kennt. It was a gait she had seen somewhere before; *and the gait revealed the man to her, as the gait of Ahimaaz in the distant plain made him known to the watchman of the king.* (Ret. 326) Before he had seen Grace he was accidentally met by *Winterborne, who found him as Stephen was beheld by the Council,* with a face like the face of an angel. (Woodl. 341)

Ironisch erscheint ein Vergleich aus Tess. Whenever Tess lifted her head she beheld always the great upgrown straw-stack, with the men in shirt-sleeves upon it, against the gray north sky; *in front of it the long red elevator like a Jacob's ladder,* on which a perpetual stream of threshed straw ascended, a yellow river running uphill, and spouting out on the top of the rick. (pag. 430)

Die antike und englische Literatur einerseits, die antike und nordische Mythologie anderseits haben einen bedeutenden Anteil an Hardy's Vergleichswelt. Diese Vergleiche sind häufig in M. C., Ret. und Woodl., relativ selten in Tess und Jude. Viele dieser Vergleiche — wie die, unbekannten Bibelstellen entnommenen — bedeuten dem Durchschnittsleser nichts. Andrerseits gehören einige von ihnen zu den gewähltesten der Hardyschen Vergleiche überhaupt. — Personen, klar umrissene Gemälde aus den Dramen Shakespeare's, aus

Milton's Paradise Lost, aus Bunyan's Pilgrim's Progress u. a., aus Poeten der Antike und aus der Mythologie beleuchten eine gegebene Situation blitzartig. *Like Guildenstern, Oak was happy in that he was not overhappy.* (M. C. 168) Twice a week the pair went in the dusk to Hintock churchyard, and *like the two mourners in Cymbeline, sweetened his sad grave with their flowers and their tears.* (Woodl 420) Her companion was apparently young and graceful; he could form no decided opinion upon her looks, her position being almost beneath his eye, *so that he saw her in a bird's-eye view, as Milton's Satan first saw Paradise.* (M. C. 14) He called again: *the valleys and farthest hills resounded as when the sailors invoked the lost Hylas on the Mysian shore;* but no sheep. (M. C. 40) Throughout the whole of that night *Boldwood's dark form might have been seen walking about the hills and downs of Weatherbury like an unhappy Shade in the Mournful Fields by Acheron.* (M. C. 275) *„His face is like the tragic mask of Melpomene,"* said Sue. (Jude 351) She pulled again, *and the gathers of her dress began to give way like liliputian musketry.* (M. C. 188) *His sight, like the wings in Rasselas,* though useless to him for his grand purpose, *sufficed for this strait,* and he found that when a little practice should have hardened his palms against blistering he would be able to work with ease. (Ret. 295)

Vergleiche aus der germanischen Mythologie finden sich interessanterweise nur in den Woodl. *The night in all its fulness met her flatly on the threshold, like the very brink of an absolute void, or the antemundane Ginnung-Gap believed in by her Teuton forefathers.* (pag. 16) She would not turn again to the little looking-glass out of humanity to herself, knowing what a deflowered visage would look back at her, and almost break her heart; *she dreaded it as much as did her own ancestral goddess the reflection in the pool after the rape of her locks by Loke the Malicious.* (pag. 21)

In the little time that was afforded for putting the house in order *the sweeping of Melbury's parlour was as the sweeping of the parlour at the Interpreter's, which wellnigh choked the Pilgrim.* (Woodl. 205) *The Froom waters were clear as the pure River of Life shown to the Evangelist,* rapid as the shadow of a cloud, with pebbly shallows that prattled to the sky all day long. (Tess 135) All that she could at first distinguish of them was *one syllable continually repeated in a low note of moaning, as if it came from a soul bound to some Ixionian wheel — „o-o-o!"*

Plastik und Malerei.

Der Realismus Hardy's trachtet nach plastischen und scharf umrissenen Formen sowohl in der Personenschilderung als in der Sachbeschreibung. Er nimmt wichtige Personen und Dinge aus ihrer Umgebung heraus, isoliert sie gewissermaßen. Die Vergleichsbilder liefern die griechische Plastik, die Kirchenplastik und die Malerei. Dabei wird oft der Vergleich in alle Details ausgeführt. *Oak stood somewhat as Eros is represented when in the act of sharpening his arrows:* His figure slightly bent, the weight of his body thrown over on the shears, and his head balanced sideways, with a critical compression of the lips and contraction of the eyelids to crown the attitude. (M. C. 150) *Her looks were calm and nearly rigid, like a slightly animated bust of Melpomene.* (Ebd. 451) In beiden Fällen greift Hardy zum Ausdruck sligthly. — As soon as the door was shut upon her she looked round the room, and started at perceiving *a handsome man snugly ensconced on the couch, like a recumbent figure within some canopied mural tomb of the fifteenth century, except that his hands were not exactly clasped in prayer.* (Woodl. 159) But that relief being denied to his virility, he clenched his teeth in misery, *bringing lines about his mouth like those in the Laocoon,* and corrugations between his brows. (Jude 153) He went up to seize her hand, and found she was clammy as a marine deity, and that *her clothes clung to her like the robes upon the figures in the Parthenon frieze.* (Ebd. 177) Jude was at that moment in a railway train that was drawing near to Alfredston, oddly swathed, *pale as a monumental figure in alabaster,* and much stared at by other passengers. (Ebd. 488) *Communities were seen by her as from a distance; she saw them as we see the throngs which cover the canvases of Sallaert, Van Alsloot, and others of that school* — vast masses of beings, jostling, zigzagging, and processioning in definite directions, but whose features are indistinguishable by the very comprehensiveness of the view. (Ret. 223) Supper-Time came, and with it the hot-baked meats from the oven ,laid on *a snowy cloth fresh from the press, and reticulated with folds as in Flemish Last-Suppers.* (Woodl. 90) *The green lea was speckled as thickly with them* (cows) *as a canvas by Van Alsloot or Sallaert with burghers.* (Tess 135)

Oft zieht Hardy das menschliche Auge als Vergleichsmoment heran, um die Farbe eines Dinges und dessen scharf umrissene Form hervorzuheben. *The pool glittered like a dead man's eye,* and as the world awoke a breeze blew, shaking and elongating the reflection of the moon without breaking it, and turning the

image of the star to a phosphoric streak upon the water. (M. C. 177) „That's the only kind of water we have," she continued, tossing a stone into the *pool, which lay on the outside of the bank like the white of an eye without its pupil.* (Ret. 217) *The smooth surfaces of glossy plants came out like weak, lidless eyes:* there were strange faces and figures from expiring lights that had somehow wandered into the canopied obscurity; while now and then low peeps of the sky between the trunks were like sheeted shapes, and on the tips of boughs sat faint cloven tongues. (Woodl. 375) Under his escort she went tardily forward to the main front, *whose shuttered windows, like sightless eyeballs* excluded the possibility of watchers. (Tess 504)

Die Qualität und Intensität der Farben und ihr Untergrund wird mit peinlicher Sorgfalt wiedergegeben. Metalle und Edelsteine müssen veranschaulichen. Over the west hung *the wasting moon,* now dull and greenish-yellow, *like tarnished brass.* (M. C. 115) At each clack the rooks left off pecking, and rose and went away on their leisurely *wings, burnished like tassets of mail,* afterwards wheeling back and regarding him warily, and descending to feed at a more respectful distance. (Jude 11) There was such an abundance of sympathy in Clym's tone that Eustacia slowly drew up her sleeve and disclosed her round white arm. *A bright red spot appeared on its smooth surface, like a ruby on Parian marble.* (Ret. 219) She was milking Old Pretty thus, and the sun chancing to be on the milking-side it shone flat upon her pink-gowned form and her white curtain-bonnet, *and upon her profile, rendering it keen as a cameo cut from the dun background of the cow.* (Tess 194)

Der Ueberraschungsvergleich.

Das unerwartete, unglaubwürdige Geschehen stellt Hardy gern mit Hilfe eines Vergleiches dar. Dieser Vergleich kehrt in M. C. und Ret. und Woodl. häufig wieder und nimmt bisweilen groteske Formen an. *This supreme instance of Troy's goodness fell upon Gabriel's ears like the thirteenth stroke of a crazy clock.* (M. C. 224) A young and clever man was coming into that lonely heath from, of all contrasting places in the world, Paris. *It was like a man coming from heaven.* (Ret. 127)

Oft werden abstrakte Begriffe mit einem konkreten Vergleich verkörperlicht. She heard footsteps brushing the grass, and had a consciousness that *love was encircling her like a perfume.* (M. C. 144) But had she been going, what an opportunity would have been afforded her of seeing *the man whose influence was penetrating*

her like summer sun. (Ret. 146) Whenever Grace had any doubts of her position *the sense of contracting time was like a shortening chamber:* at other moments she was comparatively blithe. (Woodl. 216) *Resolutions, reticences, prudences, fears, fell back like a defeated battalion.* (Tess 195)

Vergleichshäufungen enthalten außer der Wiederholung eine Steigerung. *She moved between them as a chaise between carts, was heard after them as a romance after sermons, was felt among them like a breeze among furnaces.* (M. C. 102)

Hübsch wird das Wuchernde, Formlose eines Traumes veranschaulicht mit Vergleichshäufungen. *It had as many ramifications as the Cretan labyrinths, as many fluctuations as the Northern Lights, as much colour as a parterre in June, and was as crowded with figures as a coronation.* (Ret. 138)

Bei Vergleichsschattierungen tritt . . . was not unlike . . . an Stelle von like. The others shambled after with a conscience-stricken air: *the whole procession was not unlike Flaxman's group of the suitors tottering on towards the infernal regions under the conduct of Mercury.* (M. C. 300)

Immer wieder erscheint das Vergleichsverb to resemble, so daß sich Beispiele erübrigen.

Häufig werden Vergleiche ausgedrückt durch . . . with. As if alarmed, *it* (the figure), *descended on the right side of the barrow, with the glide of a water-drop down a bud,* and then vanished. (Ret. 14) Let me only get there", *he had said with the fatuousness of Crusoe over his big boat,* and the rest is but a matter of time and energy." (Jude 141)

Es gibt noch andere Möglichkeiten: On this board thirsty strangers deposited their cups as they stood in the road and drank, *and threw the dregs on the dusty ground to the pattern of Polynesia,* and wished they could have a restful seat inside. (Tess 27)

Parallelfälle.

Eine eben beschriebene oder behauptete Tatsache wird illustriert durch einen Parallelfall. Dadurch erhält die Stelle mehr Gewicht. Solche Parallelfälle finden sich nur in M. C. und Ret. Sie verleihen der Sprache einen didaktisch-wissenschaftlichen Zug.

Miß Everdene, Oak's Herrin, die eben den Besitztum ihres Onkels übernommen, scheint ihren Schafhirten, der doch früher in persönlichen Beziehungen zu ihr gestanden, kaum mehr zu kennen. But perhaps her air was the inevitable result of the social

rise which had advanced her from a cottage to a large house and fields. Nun folgt der Parallelfall: *The case is not unexampled in high places. When, in the writings of the later poets, Jove and his family are found to have moved from their cramped quarters on the peak of Olympus into the wide sky above it, their words show a proportionate increase of arrogance and reserve.* (M. C. 91) Es ist die Rede von Mrs. Yeobright und ihren Ahnungen der Zukunft. *There are instances of persons who, without clear ideas of the things they criticize, have yet had clear ideas of the relations of those things. Blacklock, a poet blind from his birth, could describe visual objects with accuracy; Professor Sanderson, who was also blind, gave excellent lectures on colour, and taught others the theory of ideas which they had and he had not.* (Ret. 223)

II. Das Bild.

Die Natur und ihre Personifikation.

Das Verhältnis Hardy's zur sichtbaren Natur ist ein inniges Miterleben und Mitfühlen. All ihre Erscheinungen und Aeußerungen, ihre mannigfachen Farben und Formen, den Eindruck ihres geheimnisvollen Lebens auf den Menschen bringt Hardy mit liebevoller Hand zum Ausdruck. Dabei greift er oft zur Personifikation.

Hardy hat ein feines Ohr für die Töne und Geräusche des Windes. To-night these trees sheltered the southern slope from the keenest *blasts, which smote the wood and floundered through it with a sound as of grumbling, or gnashed over its crowning boughs in a weakened moan.* (M. C. 8) Hier wird die Personifikation erst leise angedeutet: smote . . . floundered . . . with a sound as of grumbling . . in a weakened moan. Nun aber folgt die Ausstattung mit körperlichen Eigenschaften. On the higher levels the dead and dry carcases of leaves tapped the ground as they bowled along helter-skelter upon the *shoulders of the wind*, and little birds in the hedges were rustling their feathers and tucking themselves in comfortably for the night, retaining their places if Oak kept moving, but flying away he stopped to look at them. (M. C. 46) But Felice Charmond's sobs came to her ear: deep darkness circled her about, *the cold lips of the wind kissed* her where Mrs. Charmond's warm fur had been, and she did not know which way to go. (Woodl. 306) Here in *the teeth of the north-east wind* and rain Jude now pursued his way, wet through, the necessary slowness of his walk from lack of his former strength being insufficient to maintain his heat. (Jude 492)

Der Frost erscheint Hardy einmal als Riesentyrann, der gleichsam die Vegetation der Erde unterdrückt, vergleichbar der nordischen Gottheit Thrym. The vegetable world begins to move and swell and the saps to rise, till in the completest silence of lone gardens and trackless plantations, where everything seems helpless and still after *the bond and slavery of frost,* there are bustlings, strainings, united thrusts, and pulls-all-together, in comparison with which the powerful tugs of cranes and pulleys in a noisy city are but pigmy efforts. (M. C. 138)

Als mythisch geschaute, gewaltige Macht offenbart sich die Natur dem Menschen in M. C. Sie ist nicht gefühllos: The sky was clear — remarkably clear — and the twinkling of all the stars seemed to be but *throbs of one body, timed by a common pulse.* (M. C. 9)

Sie wird als unbestimmte, gewaltige Persönlichkeit aufgefaßt, die am Glück und Unglück der Erdenkinder eine gewisse Teilnahme bekundet. Nebelschwaden hüllen Atmosphäre und Landschaft in vollständiges Dunkel, als Fanny Robins Leiche nach Weatherbury überführt wird. It was a sudden overgrowth of atmospheric fungi which had their roots in the neighbouring sea, and by the time that horse, man, and corpse entered Yalbury Great Wood, *these silent workings of an invisible hand had reached them,* and they were completely enveloped, this being the first arrival of the autumn fogs, and the first fog of the series. (M. C. 330)

In der Dichtung jedoch nimmt die Natur keinen Anteil am Schicksal des einzelnen Menschen und der Kreatur.

„The Dame has no regard, alas, my maiden,
For love and loss like mine —" (S. 58)
„All we creatures, nigh and far
Said they there, / *the Mother's are;*
Yet she never shows endeavour
To protect from warrings wild
Bird or beast she calls her child." (S. 111)

Meist ist sie blind:

„Ah! Knowest thou not her secret yet, her vainly veiled deficience,
Whence it comes that all unwittingly she wounds the lives she loves?
That sightless are those orbs of hers? — which bar to her omniscience
Brings those fearful unfulfilments, that red ravage through her zones
Whereat all creation groans."
„ . . . faultful, fatal is she ever;
Though so deft and nigh to vision is her facile finger-touch
That the seers marvel much." (S. 107)

Bilder für die Zeit, das Schicksal, Gott und den Tod.

Hardy hat sich immer wieder mit dem Problem der Zeit beschäftigt. Sie erscheint in den ersten Romanen — am häufigsten in Woodl. — personifiziert und stets mit dem männlichen Pronomen versehen. Sie ist an all diesen Stellen gleich bedeutend mit einem unerbittlich strengen Schicksal, das mit den Menschen ein grausames Spiel treibt. On this one bright gift of *Time* to the particular victim of his (gemeint ist Marty South) now before as the newcomer's eyes were fixed: . . . (Woodl. 9) *Time* sometimes did *his* ageing work in jerks, as she knew. (Ebd. 389)

Die symbolische Gestalt der Zeit und ihr Wesen kommt in der Dichtung deutlicher zum Ausdruck als im Roman. Auch in der Dichtung wird sie zuweilen dem Schicksal gleichgesetzt:

„Why did Time so ill bestead
That I heard no voice of yours . . .
Of those lips when rosy red." (S. 420)

Sie vernichtet achtlos das Gute mit dem Bösen:

„Then we looked closlier at Time,
And saw his ghastly arms revolving
To sweep off woeful things with prime,
Things sinister with things sublime
Alike dissolving." („Going and Staying", S. 543)

Oder sie wird als Würfelspieler dargestellt:
„And *dicing Time* for gladness casts a moan." (S. 7)
Die Menschen sind Sklaven der Zeit. Wir sind:
„Acting like puppets / Under *Time's buffets."* (S. 798)
Sie ist dem Menschen feindlich gesinnt, sie wird „cruel" genannt.

Der Mensch kann sein Leben nicht gestalten nach seinem Willen: Das Schicksal bestimmt alles. Fate erscheint personifiziert in Ret., Woodl. und Tess. In this room sat she who had been the maiden Grace Melbury till *the finger of fate touched her and turned her to a wife.* (Woodl. 220) Das Unberechenbare des Schicksals kommt im folgenden recht deutlich zum Ausdruck. Von Marty South's rechter Handfläche, die von der harten Arbeit rot und voll von Blasen ist, sagt Hardy: As with so many right hands born to manual labour, there was nothing in its fundamental shape to bear not the physiological conventionalism that gradations of birth show themselves primarily in the form of this member. Nothing but *a cast of the die of destiny* had decided that the girl should handle the tool; and the fingers which clasped the heavy ash haft

might have skilfully guided the pencil or swept the string, had they only been set to do it in good time. (Woodl. 8)

Es ist eine grausame Macht: Well, these sad and hopeless obstacles are welcome in one sense, for they enable us to look with indifference upon *the cruel satires that Fate loves to indulge in.* (Ret. 243)

Es ist selber auch nicht frei in seinem Tun, wie es denn auch kein Bewußtsein besitzt. Es ist eine dunkle unberechenbare Macht:

„Of tides that toss the souls of men
Some are foreseen, and weathered warfully;
More burst at flood, none witting why or when,
And are called Destiny." (S. 667)

Mit Vorliebe vergleicht Hardy das Geschick mit einem Spiel, sei es nun Würfelspiel, Lotterie oder auch eine Auktion:

„And strange-pipped dice my hand has thrown me." (S. 675)

Neben dem Schicksal erscheint als höchste Macht eine unbestimmte, finstere, tyrannenhafte Gottheit: Yet, instead of blaming herself for the issue she laid the fault upon *the shoulders of some indistinct, colossal Prince of the World,* who had framed her situation and ruled her lot. (Ret. 351) Diese letzte Ursache (in der Dichtung causer (S. 742), planner, „The Inscrutable, the Hid" (S. 449) „Doom" genannt) empfindet kein Mitleid mit den Menschen. Sie treibt ein grausames Spiel mit den Menschen: „Justice" was done, and *the President of the Immortals* in Aeschylean phrase, had ended his sport with Tess. (Tess 517) Auch diese Gottheit ist unschuldig am Leiden der Menschen, denn sie handelt oft ohne Bewußtsein wie die Natur. Vague and quaint imaginings had haunted Sue, in the days when her intellect scintillated like a star, that the world resembled a stanza or melody composed in a dream; it was wonderfully excellent to the half-aroused intelligence, but hopelessly absurd at the full waking; that *the First Cause worked automatically like a somnambulist, and not reflectivly like a sage; . . .* (Jude 431) Doch kann diese Gottheit eines Tages mehr Bewußtheit erlangen.

Gott" . . . In some age unguessed of us
May lift Its blinding incubus,
And see and own:
„It grieves me I did thus and thus!" (S. 449)

Transzendentaler schon, gewissermaßen eine Vorstufe zum immanenten Willen ist: Hardly anything could be more isolated or more self-contained than the lives of these two walking here in the lonely hour before day, when grey shades, material and mental, are so very grey. And yet their lonely courses formed no detached

design at all, but were part of the pattern in *the great web* of human doings then *weaving* in both hemispheres from the White Sea to Cape Horn. (Woodl. 23) Allmählich löst sich Hardy von der Vorstellung eines persönlichen Gottes und spricht von „It" und dem „immanenten Willen". Dieser immanente Wille ist die Ursache allen Seins. Auch er ist blind, taub, unbekümmert um die Menschen, unbewußt und planlos handelnd:

„It works unwittingly, / As one possessed, not judging.
Of Its doing if It knew, what It does It would not do!"
„ . . . A fixed foresightless dream
Is Its whole philosopheme." (D. 517)

Hardy drückt diesen Gedanken absichtlich lieber in seinen Gedichten als in seinen Romanen aus. „To cry out in a passionate poem that *the Supreme Mover, the Prime Force of Forces, must be either limited in power, unknowing, or cruel* — which is obvious enough, and has been for centuries — will cause them merely a shake of the head; but to put it in argumentative prose will make them sneer, or foam, and set all the literary contortionists jumping upon me, *a harmless agnostic,* as if I were a clamorous atheist, which in their crass illiteracy they seem to think is the same thing." (The Later Years, S. 57/8)

Für Hardy bedeutet der *Tod* eine willkürlich schaltende, finstere Macht, die allen Ungerechtigkeiten und Härten eines erbarmungslosen Schicksals ein Ende setzt. Er nennt ihn „grim leveller". The hollow echo of its fall reminded the waggoner painfully of *the grim Leveller.* (M. C. 331) Er kann deshalb als Erlöser kommen. To Eustacia the situation seemed such a mockery of her hopes that death appeared the only *door of relief* if the satire of Heaven should go much further. (Ret. 303)

Auch er ist nur ein Werkzeug in der Hand eines höheren Willens:

„I did not will a grave
Should end thy pilgrimage to-day,
But I, too, am a slave." (The Subalterns, S. 110)

Immer wieder kehren Hardy's Gedanken zum Tod zurück. Der Tod ist eine Macht, der sich der Mensch notgedrungen beugen muß und die willkürlich mit ihm verfährt:

„The truth is, when men willing are foundhere
He takes those loth instead." (S. 797)

In der Dichtung wird er durch verschiedene Metaphern symbolisiert, welche ein Ende bezeichnen, z. B.:
„A Last Journey" (S. 680)

Sterben heißt bei ihm „ . . . they go cold" (S. 736), wie denn Hardy immer wieder die Kälte des Totseins erwähnt:

„Though she lies cold / In churchyard mould." (S. 634)

Immer wiederkehrende Wörter, die an den Tod erinnern, sind dust und clay.

Bilder für das menschliche Leben, den Menschen und dessen Gefühle und Leidenschaften.

Das Leben des Menschen ist düster. Es bedeutet ständigen Kampf des Menschen gegen überlegene und gleichgültige, wenn nicht feindliche Mächte, ein Kampf, in welchem der Mensch immer unterliegt. Nicht nur das Leben des Typus Mensch ist feindlich gesinnten Mächten unterworfen: der ganze Erdball ist vergiftet. Tess und ihr kleiner Bruder Abraham fahren inmitten der dunkeln Nacht nach Casterbridge. Der Anblick des gestirnten Himmels läßt den Knaben Fragen stellen:

„Did you say the stars were worlds, Tess?"

„Yes."

„All like ours?"

„I don't know; but I think so. They sometimes seem to be like the apples on our stubbard-tree. Most of them splendid and sound — a few blighted."

„Which do we live on — a splendid one or a blighted one?"

„A blighted one." (Tess 34) Kalt, abweisend stehen die Sterne am Himmel: He (Abraham) leant back against the hives, and with upturned face made observation on the *stars, whose cold pulses were beating amid the black hollows above, in serene dissociation from these two wisps of human life.* (Tess 34)

Hardy erkennt das Leben nicht als höchsten Wert an, ja er behandelt es mit einer gewissen Gleichgültigkeit: But the more I see of life the more do I perceive *that there is nothing particularly great in its greatest walks, and therefore nothing particulary small in mine of furze-cutting.* (Ret. 300)

„For life I had never cared greatly,
As worth a man's while:
In earlier years — why I know not —
I viewed it askance; . . .
With symphonies soft and sweet colour It courted me then . . ."
(S. 505)
„I never cared for Life: Life cared for me,
And hence I owed it some fidelity." (S. 657)

Es ist voll Ironie:

„More ghastly than death were these tidings
Of *life's irony.*" *(S. 47)*

Vergl. dazu den Titel von Hardy's Novellensammlung: *„Life's Little Ironies."*

Sehr häufig wird das Leben durch räumliche Vorstellungen veranschaulicht Für Tess, die von Alec d'Urberville zurückgekehrt ist, ist es eine steinige Landstraße. In place of the excitement of her return, and the interest it had inspired she saw before her *a long and stony highway* which she had to tread, without aid, and with little sympathy. (Tess 25)

„More comers to *this stony shore.*" (S. 138)

Sehr eindrucksvoll ist das Gedicht „The Masked Face":

„I found me in a great surging space,
At either end a door,
And I said: *„What is this giddying place,*
With no firm-fixed floor,
That I knew not of before?"
„It is Life," said a mask-clad face."

Das Leben ist ein Kampfplatz. There was something in its oppressive horizontality which too much reminded him of *the arena of life:* it gave him a sense of bare equality with, and no superiority to, a single living thing under the sun. (Ret. 245) Das Leben ist Kampf und Mühe: „I've lost *life's battle.*" (S. 757) *„Life is a labour."* (S. 845)

Die Menschen sind die Kinder der Erde: *„the sons of Earth"* (S. 112), doch die Menschen sind den willkürlichen Mächten ausgeliefert, der Zeit und dem Zufall:

„Bond-servants of chance we are all." (S. 14)

Ganz besonders charakteristisch ist für Hardy das Erlebnis der unendlichen Kleinheit und Machtlosigkeit des Menschen. Die jüngeren Durbeyfield Kinder sind nur Passagiere in einem Schiff. All these young souls were *passengers in the Durbeyfield ship* — entirely dependent on the judgement of the two Durbeyfield adults for their pleasures, their necessities, their health, even their existence. (Tess 25) Gewöhnlich werden die Menschen mit unbedeutenden Pflanzen und Tieren verglichen und so verkleinert.

„The soldiery are *like a thicket of reeds* in which every *reed should be a man."* (D. 324) Viel deutlicher wird die Verkleinerung aber bei den Vergleichen mit Insekten und Würmern.

„They . . . hurry to and fro like ants in an ant-hill." (D. 484)

Neben den Vergleichen mit schwankendem Schilf oder kleinsten Insekten sind diejenigen mit Marionetten, die von unsicht-

baren Fäden bewegt werden am häufigsten. Die Soldaten „are *as puppets in a playing hand.*" (S. 79)

Der Verstand, das Denken macht den Menschen nicht glücklich. Verstand und Bewußtsein bedeutet Wissen und Wissen bedeutet Leiden. Der Verstand erscheint als ein Parasit, der fortwährend am menschlichen Körper nagt. So sagt Hardy von Clym Yeobright's Gesicht: The beauty here visible would in no long time be ruthlessly overrun by its *parasite, thought,* which might just as well have fed upon a plainer exterior where there was nothing, it could harm. (Ret. 161) Hardy erscheinen Verstand und Bewußtsein wie quälende Krankheiten, deren er sich am liebsten entledigen würde!

„Freed the fret of thinking,
Light of lot were we . . .
Loosed from wrings of reason,
We might blow like flowers,
Sense of time-wrought treason
Would not then be ours." (S. 715)

Wie ein geheimer Wurm nagt das Bewußtsein an uns:

„I thought a germ of Consciousness
Escaped on an aerolite
Aions ago
From some far globe . . .
And that this stray, exotic germ
Fell wonderingly upon our sphere
After its wingings,
Quickened, and *showed to us the worm*
That gnaws vitalities native here, . . .
'How shall we,' then the seers said,
'Oust this awareness, this disease
Called sense . . ." (S. 731/32)

Der gealterte Hardy hat durch mannigfache Lebenserfahrung den Glauben an den menschlichen Fortschritt aufgegeben:

„We are getting to the end of visioning
The impossible within this universe.
Such as that better whiles may follow worse,
And that our race may mend by reasoning!" (S. 886)

Bevor das Bewußtsein entstand, gab es kein Leid:

None suffered sickness, love, or loss,
None knew regret, starved hope, or heart-burnings . . .
But the disease of feeling germed,
and primal rightness took the tinct of wrong." (S. 260)

Der Dichter sehnt diesen Zustand zurück:

„Ere nescience shall be reaffirmed
How long, how long?" (S. 260)

Nicht nur mit Vogel, Biene, Blumen möchte der Dichter tauschen, sondern sogar mit leblosen Gegenständen:

If I could but abide
As a tablet on a wall, . . .
Or a picture in a hall, . . .
I should feel no doleful achings . . ."
(A Wish for Unconsciousness, S. 800)

So wendet denn Hardy mit Vorliebe die folgenden Emotionswörter an: unwissend, unfühlend, unachtsam sein. Die Götter, Gott, der immanente Wille, die Zeit, die Natur, die Tiere und die Pflanzen, sie alle sind frei vom quälenden Bewußtsein.

Die Gedanken als eigentliche Produkte des Bewußtseins können den Menschen nicht oder nur selten glücklich machen. Meist aber sind die Gedanken ebenso wie der Verstand eine Art Krankheit. Es gibt *„sick thoughts"*. (S. 307)

Es folgen nun eine Reihe von Metaphern, in denen menschliche Eigenschaften, Gefühle und Leidenschaften illustriert werden. Tess's Leben ist ein Spektrum, Alec d'Urberville der blutrote Strahl darin. Tess Durbeyfield did not divine as she innocently looked down at the roses in her bosom, that there behind the blue narcotic haze was potentially the „tragic mischief" of her drama — one who stood fair to be *the bloodred ray in the spectrum of her young life.* (Tess 48)

Fein entwickelt und hübsch ist die Metapher für Tess's neues Leben im Tale des Froom. *The sapling which had rooted down to a poisonous stratum on the spot of its sowing had been transplanted to a deeper soil.* (Tess 168)

Die Metaphern für die Hauptgestalten der Romane sind von gewaltiger Anschaulichkeit. Bathsheba was far from dreaming that the dark and silent shape (Boldwood) upon which she had so carelessly thrown a seed was *a hotbed of tropic intensity.* (M. C. 138) Und wie paßt doch das Bild von der Harfe zu Sue Bridehead! Sue thereupon could not refrain from instantly doing likewise, *being a harp which the least wind of emotion from another's heart could make to vibrate as readily as a radical stir in her own.* (Jude 349) Die Empfindlichkeit bezw. Ueberempfindlichkeit der Frauen illustriert Hardy weiter so: She (Grace) moved along, a *vessel of emotion,* going to empty itself on she knew not what. (Woodl. 143) Und von Tess ebenfalls. Tess Durbeyfield at this time of her life was *a mere vessel of emotion untinctured by experience.* (Tess 14) Retty was a *bunch of hysterics.* (Tess 229)

Jude was too much affected to go on talking at first; she, too, was now *such a mere cluster of nerves* that all initiatory power seemed to have left her, and they proceeded through the fog like Acherontic shades for a long while, without sound or gesture. (Jude 454)

In einem deutlich ausgeführten Bild aus der Astronomie — es ist wohl das reichentwickeltste der Hardyschen Bilder — erklärt Hardy die Rolle der Frauen im einsamen Leben Boldwood's. To Boldwood women had been remote phenomena rather than necessary complements — *comets of such uncertain aspect, movement, and permanence, that whether their orbits were as geometrical, unchangeable, and as subject to laws as his own, or as absolutely erratic as they superficially appeared, he had not deemed it his duty to consider.* (M. C. 133) Hübsch ist das Bild vom Edelstein. Grace ist für ihren Vater, Mr. Melbury, ein Edelstein, den er ungern opfert, d. h. Winterborne zur Frau gibt. Thus Mr. Melbury went out of the house still unreconciled to the sacrifice of *the gem he had been at such pains in mounting.* (Woodl. 103)

Ein gelehrtes Bild, das Hardy erklärt, steht für den Menschen überhaupt. But man, even to himself, is a *palimpsest,* having an ostensible writing, and another beneath the lines. (M. C. 287)

Die zurückgekehrten Einheimischen, die an Weihnachten in die Kirche gehen — teils um zu sehen, teils um gesehen zu werden — sind eine Tussaud Sammlung. Thus the congregation on Christmas morning is mostly a *Tussaud collection of celebrities* who have been born in the neighbourhood. (Ret. 54)

Das menschliche Hirn ist eine Kellerei. Among the excluding matters there was, as chief, the effect upon Mr. Melbury of the womanly mien and manners of his daughter, which took him so much unawares that it thrust back the image of her conductor homeward into quite *the obscurest cellerage of his brain.* (Woodl. 54)

Das Wasser und das Feuer liefern Bilder für leidenschaftliche Erregungen des Menschen und dessen Seele. Luckily for her present, unluckily for her future tranquillity, her understanding had not yet told her what Boldwood was. Nobody knew entirely; for though it was possible to form guesses concerning his wild capabilities from old *flood-marks* faintly visible, he had never been at *the high tides which caused them.* (M. C. 138) Nobody could have imagined from her bearing now that here stood the woman who had joined with him in the impassioned dance of the week before, unless indeed he could have penetrated below the surface and gauged the real depth of that *still stream.* (Ret. 331)

Die folgende Metapher stammt aus Hamlet. (III. I. 59.60) Even among the moodiest the tendency to be cheered is stronger than the tendency to be cast down; and a soul's specific gravity constantly reasserts itself as less than that of the *sea of troubles* into which it is thrown. (Woodl. 31)

The revived embers of an old passion glowed clearly in Wildeve now; and he leant forward as if about to put his face towards her cheek. (Ret. 73) The pair were, in truth, but *the ashes of their former fires.* (Tess 305)

Es ist die Rede von einer allfälligen Liebe Clym's, die doch nur eine kümmerliche Pflanze sein würde. Hier folgt, wie oft, der Metapher ein Vergleich, der weitere Einzelzüge bringt. Even supposing him capable of loving again, *that love would be a plant of slow and laboured growth,* and in the end only small and sickly, like an autumn-hatched bird. (Ret. 458) Die Vergänglichkeit der Liebe beschäftigt Hardy immer wieder. Eustacia sagt zu Clym: Nothing can ensure the continuance of love. It will *evaporate like a spirit,* and so I feel full of fears." (Ret. 232)

Die vielen, wissenschaftlich-dilettantischen Beschäftigungen Dr. Fitzpiers's charakterisiert Hardy in kräftigen Strichen mit einer Metapher aus der Astronomie. Die der Astronomie entnommenen Bilder sind überhaupt überaus kraftvoll. *In the course of a year his mind was accustomed to pass in a grand solar sweep through out the zodiac of the intellectual heaven. Sometimes it was in the Ram, sometimes in the Bull; one month he would be immersed in alchemy, another in poesy; one month in the Twins of astrology and astronomy; then in the Crab of German literature and metaphysics.* (Woodl. 154) Die flüchtige Bekanntschaft Dr. Fitzpiers's mit Mrs. Charmond wird auch mit einer Metapher aus der Astronomie dargestellt. *The intersection of his temporal orbit with Mrs. Charmond's* for a day or two in the past had created a sentimental interest in her at the time, but it had been so evanescent that in the ordinary onward roll of affairs he would scarce ever have recalled it again. (Woodl. 241)

Eustacia's früheres sonniges Leben in der Stadt wird ihrem einsamen Leben auf Egdon Heath gegenübergestellt. Der große Gegensatz wird mit einer kunsttechnischen Bezeichnung festgehalten. *There was no middle distance in her perspective:* romantic recollections of sunny afternoons on an esplanade, with military bands, officers, and gallants around, stood like gilded letters upon the dark tablet of surrounding Egdon. (Ret. 78)

Die Logik, ein wichtiger Bestandteil Clare's geistiger Struktur, wird sichtbar gemacht mit einer Metapher aus der Geologie. Within

the remote depths of his constitution, so gentle and affectionate as he was in general, *there lay hidden a hard logical deposit,* like a vein of metal in a soft loam, which turned the edge of everything that attempted to traverse it. (Tess 310)

Eigenartig und höchst anschaulich ist das Bild vom Ausflug Jude's und Sue's. *Every detail of the outing was a facet reflecting a sparkle to Jude,* and he did not venture to meditate on the life of inconsistency he was leading.

Die Einzelheiten ihrer Begegnung illustriert Hardy mit einem Bild aus der Chemie. There duly came the charm of calling at the College door for her; her emergence in a nunlike simplicity of costume that was rather enforced than desired; the traipsing along to the station, the porter's „B' your leave!" The screaming of the trains — *everything formed the basis of a beautiful crystallization.* (Jude 167)

Die plastische Gestaltung abstrakter Begriffe.

In einer Tagebuchnotiz Hardy's vom Jahre 1887 heißt es: Novel-writing as an art cannot go backward. Having reached the analytic stage it must transcend it by going still further in the same direction. Why not by rendering as visible essences, spectres, etc. the abstract thoughts of the analytic school? Das führt Hardy auch aus. Die Konkretisierung und bildliche Umschreibung abstrakter Begriffe, als Produkte eines intellektualistisch gerichteten Geistes, geben Hardy's Sprache eine besondere Färbung. Das zurückhaltende Benehmen Bathsheba's Troy gegenüber läßt nach, nachdem sie ihn, ihren Schleier über seinen Kopf gezogen, vor sich stehen sieht. Sie bricht in helles Lachen aus. *It* (ihr Lachen) *was the removal of yet another stake from the palisade of cold manners which had kept him off.* (Ret. 210) Wildeve's Bild verblaßt für Eustacia nach ihrer Begegnung mit Clym. *Wildeve had at present the rayless outline of the sun through smoked glass,* and she could say such things as that with the greatest facility. (Ret. 172) Clare's Traum und die Erwähnung d'Urberville's machen Tess's Unentschlossenheit ein Ende: *This was the last drachm required to turn the scale of her indecision.* (Tess 269)

Alec d'Urberville's grimmige Leidenschaft, nie ganz erloschen, bricht wieder durch. *The corpses of those old fitful passions which had lain inanimate amid the lines of his face ever since his reformation seemed to wake and come together as in a resurrection.* (Tess 416)

Ihren Höhepunkt erreicht diese Vergegenständlichung in der Verräumlichung abstrakter Begriffe aus dem Gebiet der mensch-

lichen Seele und Gefühllebens. Die menschliche Seele selbst wird räumlich gesehen unter dem Bilde eines Instrumentes wie in Hamlet. If the latter (Winterborne) had been the most subtle hand at touching *the stops of her delicate soul* instead of one who had just bound himself to let her be mute on all that appertained to his personality, he could not have acted more seductively than he did that day. (Woodl. 361)

Von Fitzpiers, dessen Herz imstande ist, mehrere Frauen zugleich zu „lieben", sagt Hardy: But such *double and treble-barrelled hearts* were naturally beyond her conception. (Woodl. 265)

Originell ist das Folgende. Oak's Enttäuschung ist ein Raum, der nach dem Eindringen des kalten Morgenlichtes als leer befunden wird. To be lectured because the lecturer saw her in *the cold morning light of open-shuttered disillusion was exasperating.* (M. C. 155)

Die Liebe ist ein Gebäudekomplex: On this head she knew by prevision what most women learn only by experience: she had mentally *walked round love, told the towers thereof, considered its palaces;* and concluded that love was but a doleful joy. (Ret. 79)

Das überreiche Gefühlsleben eines leidenschaftlichen Menschen gibt Anlaß zu folgendem Bild: Such astounding *wells of fevered feeling* in a still man like Mr. Boldwood were incomprehensible, dreadful. (M. C. 242)

Antonomasia.

Die größte Verdichtung des Ausdrucks wird mit Hilfe der Antonomasia erreicht. Diese Stilfigur kommt in allen Romanen ausgiebig zur Anwendung. Die Bibel vor allem, die Antike und die Geschichte liefern dazu das Material. He (Clym Yeobright) was a *John the Baptist* who took ennoblement rather than repentance for his text. (Ret. 203) Arabella ascended the stairs, softly opened the door of the first bedroom, and peeped in. Finding that *her shorn Samson* was asleep she entered to the bedside and stood regarding him. (Jude 477) — Sachsphäre und Bildsphäre decken sich nicht ganz, und die Antonomasia wird gemildert durch . . . a species of . . . Boldwood's had begun to be a troublesome image — *a species of Daniel* in her kingdom who persisted in kneeling eastward when reason and common sense said that he might just as well follow suit with the rest, and afford her the official glance of admiration which cost nothing at all. (M. C. 110) Recht oft treffen wir auf zwei oder mehrere Antonomasien . . . *You are Joseph the dreamer of dreams,* dear Jude. *And a tragic Don Quixote. And*

sometimes you are St. Stephen, who, while they were stoning him, could see Heaven opened. (Jude 257) Nicht immer handelt es sich um wohlbekannte Persönlichkeiten. The sadness of Fanny Robin's fate did not make Bathsheba's glorious, although she was *the Esther* to this poor *Vashti,* and their fates might be supposed to stand in some respects as contrasts: Miss Vye's family is a good one on her mother's side; and her father was a romantic wanderer — *a sort of Greek Ulysses.*" (Ret. 251) He was *a species of Dick Whittington,* whose spirit was touched to finer issues than a mere material gain. (Jude 93) Die beste Kontrastierung zweier Begriffe wird erreicht mit Hilfe der Antonomasia. Bathsheba's was an impulsive nature under a deliberative aspect. *An Elizabeth in brain and a Mary Stuart in spirit,* she often performed actions of the greatest temerity with a manner of extreme discretion. (M. C. 150)

Andere bildliche Ausdrücke, der Bibel, der Antike, der Literatur entnommen, die nicht eigentliche Antonomasien sind.

Das ständige Wechseln der Wohnsitze der Landarbeiter, das Abwechslung bringt in ihr Leben, ihre Zukunft aber ungewiß erscheinen läßt, wird bildlich dargestellt. *The Egypt* of one family was *the Land of Promise* to the family who saw it from a distance, till by residence there it became in turn their *Egypt* also; and so they changed and changed. (Tess 454)

Das folgende Bild hingegen ist weit hergeholt. At moments she seemed to be regarding issues from a *Nebo* denied to others around. (Ret. 35) Nebo ist der Berg, von dem aus Moses allein das heilige Land schauen durfte.

Die Tatsache, daß Eustacia das Leben auf Egdon Heath haßt, drückt Hardy mit dem folgenden kräftigen Bild aus. Egdon was her *Hades,* and since coming there she had imbibed much of what was dark in its tone, though inwardly and eternally unreconciled thereto. (Ret. 77)

Mrs. Charmond kümmert sich selten um das Leben der Woodlanders. Marty said no more, but occasionally turned her head to see if she could get a glimpse of the *Olympian creature* who, as the coachman had truly observed, hardly ever descended from her clouds into the *Tempevale* of the parishioners. (Woodl. 46) Eine Metapher wie die folgende ist ebenfalls weit hergeholt. Greenhill was the *Nijni Novgorod of South Wessex;* and the busiest, merriest, noisiest day of the whole statute number was the day of the sheep fair. Nijni Novgorod war, besonders vor dem Bau der trans-

sibirischen Eisenbahn, der Sitz einer großen, mehrere Monate dauernden Messe. (M. C. 395)

Bildliche Wendungen aus der römisch-griechischen Mythologie und Geschichte häufen sich manchmal zu Bilderreihen. Of the rushing couples there could barely be discerned more than the high lights — the indistinctness shaping them to *satyrs clasping nymphs — a multiplicity of Pans whirling a multiplicity of Syrinxes; Lotis attempting to elude Priapus,* and always failing. (Tess 78)

Diese gelehrten, metaphorischen Ausdrücke erschweren eher das Verständnis des Gesagten anstatt es zu erläutern. He (Angel Clare) had undergone some strange experiences in his absence; he had seen the *virtual Faustina* in the *literal Cornelia, a spiritual Lucretia in a corporeal Phryne;* he had thought of the woman taken and set in the midst as one deserving to be stoned, and of *the wife of Uriah* being made a queen; etc. etc. (Tess 479) Zwei solche Metaphern folgen unmittelbar aufeinander, die zweite ist Element der Steigerung. He was still *her Antinous, her Apollo* even; etc. (Tess 501)

Der neuern Literatur sind entnommen: Troy, der als ungeladener Gast in Boldwood's Haus gehen will, sagt: „H'm, yes I expect I shall not be a very welcome guest if he has her there," said the sergeant, with a slight laugh. *"A sort of Alonzo the Brave; . . .* (M. C. 433)

Konkretes wird verkörperlicht.

Die Wirbel des sich drehend bewegenden Wassers sind für Hardy Räder. Nothing was heard in reply to the signal but the gurgle and cluck of one of these *invisible wheels,* etc. (M. C. 98) Das Wasser, das der Wasserspeier in immer größer werdendem Bogen von sich speit, bis es Fanny Robin's Grab erreicht hat, ist eine flüssige Parabel. The end of the *liquid parabola* has come forward from the wall, has advanced over the plinth mouldings, over a heap of stones, over the marble border, into the midst of Fanny Robin's grave. (M. C. 370) Der Teich, in den Eustacia gefallen ist, erscheint beim Lampenlicht als ein durchlöcherter Spiegel. Across this *gashed and puckered mirror* a dark body was slowly borne by one of the backward currents. (Ret. 439)

Die scharfen Konturen der Hügelmassen von Egdon Heath und der Gestalt, die auf einem von ihnen steht, werden architektonisch gesehen. Such a perfect, delicate, and necessary finish did the figure give to the dark pile of hills that it seemed to be the only

obvious justification of their outline. Without it, *there was the dome without the lantern;* with it the architectural demands of the mass were satisfied. (Ret. 13) Der gewölbte Himmel erscheint als ein Schöpfgefäß. By the lustre reflected from every part of the earth and from *the wide domical scoop* above it, he saw that the tree was sliced down the whole length of its tall, straight stem, a huge riband of bark being apparently flung off. (M. C. 295)

Der tief violette Himmel und die weiße Darling, die sich davon abhebt, erinnern Hardy an Wouverman. He kept along the edge of this high, uninclosed country, and the sky behind him being deep violet she could still see white Darling in relief upon it — a mere speck now — a *Wouverman's eccentricity* reduced to microscopic dimensions. (Woodl. 259)

Der stürmische Charakter des Ostwindes wird mit Hilfe eines abstrakten Begriffes verdeutlicht. A north wind was blowing — that not unacceptable compromise between *the atmospheric cutlery of the eastern blast and the spongy gales of the west quarter.* (Woodl. 60) Der Nebel, der Winterborne in der Krone des Baumes unsichtbar macht, erinnert Hardy an das Niflheim der nordischen Mythologie. But he continued motionless and silent in that gloomy *Niflheim* or fogland which involved him and she proceeded on her way. (Woodl. 117)

Person und Bild.

In der Metapher drückt sich mitunter das innerste Wesen des Menschen aus. So sind die Metaphern Fitzpiers's bezeichnend für seine geistige Konstitution. Der ein wenig flatterhafte Dr. Fitzpiers drückt sich gern geziert aus. Er erfährt, daß Grace Winterborne's Werbung zurückgewiesen hat und fährt weiter. God forbid that I should kneel in another's place at any *shrine* unfairly. But, my dear Melbury, now that he is gone from the *temple,* may I draw near!? (Woodl. 179) Er sagt zu Mrs. Charmond: *„Well, the veil of that temple is rent in twain!* . . . (pag. 335)

III. Kapitel.

Der Satzbau.

I. Attributive Synthese.

Der Satzbau Hardy's ist vorwiegend attributiv-bereichernd. Dieser Charakter des Hardyschen Satzbaues soll in diesem Abschnitt im Einzelnen untersucht werden.

Der erweiternde Relativsatz ist bei Hardy ein sehr beliebter Satztypus. In den zwei folgenden Beispielen soll von einer Person, dem Dativobjekt des Hauptsatzes, etwas ausgesagt werden. Who steht in diesen Fällen für and he. The girl brought it to the captain, *who* found that it was directed to Eustacia. (Ret. 416) The doctor signalled to Giles, *who* went and drew back the dimity curtains. (Woodl. 128)

Es soll von dem Subjekt des Hauptsatzes und von dem Akkusativobjekt des Hauptsatzes zugleich etwas Weiteres ausgesagt werden. Gabriel's hand, *which* had lain for some time idle in his smock-frock pocket, touched his flute, *which* he carried there. (M. C. 45)

Beliebt ist dieser Satztypus, wenn es sich darum handelt, Eigenschaften und Fähigkeiten eines soeben eingeführten oder vorgestellten personalen Subjektes aufzuzählen . . . continued Mrs. Coggan (a wholesome looking lady *who* had a voice for each class of remark according to the emotion involved; *who* could toss a pancake or twirl a mop with the accuracy of pure mathematics, and *who* at this moment showed hands shaggy with fragments of dough and arms encrusted with flour). M. C. 83)

Gelegentlich tritt der Relativsatz als infinitive Kurztype auf. Er enthält dann eine Verkürzung einer oder mehrerer konditionaler Gruppen. „True, true; it can't be gainsaid!" observed a brisk young man — Mark Clark by name, a genial and pleasant gentleman, *whom to meet* anywhere in your travels was to know, *to know* was to drink with, and *to drink* with was, unfortunately, to pay for. (M. C. 62)

Das Relativpronomen steht in drei verschiedenen Casus; die Aufnahmefähigkeit des Satzkomplexes wächst daher beträchtlich, und das Subjekt wird von verschiedenen Seiten her beleuchtet. This man, *whose* admiration to-day Eustacia had disregarded, *whose* good wishes she had scarcely taken the trouble to accept, *whom* she had shown out of the house by the back door, was the possessor of eleven thousand pounds — and one *who* had served his articles with a civil engineer. (Ret. 354)

Das Bestreben Hardy's, einen Gedankenkomplex in einem einzigen Satz wiederzugeben und assoziativ sich einstellende Gedanken aufzunehmen und auszuführen, führt zu umfangreichen Reihungen von Relativsatzgebilden. He must know all about those invisible ones of the days gone by, *whose* feet have traversed the fields which look so grey from his windows; recall *whose* creaking plough has turned those sods from time to time; *whose* hand planted the trees that form a crest to the opposite hill; *whose* horses and hounds have torn through that underwood; *what* birds affect that particular brake; *what* bygone domestic dramas of love, jealousy, revenge, or disappointment have been enacted in the social law; a waif *to whom* eternal Time had been a matter of days merely, *who* knew not that such tings as years and centuries ever were; *to whom* the cottage interior was the universe, the week's weather climate, new-born babyhood human existence, and the instinct to suck human knowledge. (Tess 123)

Kann der Relativsatz nicht unmittelbar an ein Objekt des Hauptsatzes angeschlossen werden, so kann das Objekt durch eine Apposition wiederholt und erweitert werden, und der Relativsatz schließt sich an dieses an. She was the daughter of the bandmaster of a regiment which had been quartered there — *a Corfiote by birth, and a fine musician who* met his future wife during her trip thither with her father the captain, a man of good family. (Ret. 77) Die Objekte des Relativsatzes können dann wieder durch Appositionen erweitert werden.

Who kann von seinem Beziehungswort getrennt sein durch eine „Phrase". *The farmer,* in his ride, *who* could smile at artificial grasses, look with solicitude at the coming corn, and sigh with sadness at the fly-eaten turnips, bestowed upon the distant upland of heath nothing better than a frown. (Ret. 205)

Recht häufig ist die Konstruktion: Artikel Substantiv + of which, die etwas Schwerfälliges an sich hat. To the north of the mead were trees, *the leaves of which* were new, soft, and moist, not yet having stiffened and darkened under summersun and drought, their colour being yellow beside a green — green beside a yellow.

(M. C. 143) When he returned he carried a spade and a lantern, *the light of which* he directed for a few moments upon the marble, . . . (Ebd. 367)

Das relative Adverb der Zeit *when* und das relative Adverb des Ortes *where* leiten oft mehrere Sätze ein, mit denen der Realismus und die reflektierende Natur Hardy's ein Beziehungswort umständlich erläutern. Es kommt vor, daß solche Relativsätze ein Beziehungswort von allen Seiten her bestimmen, um es ja recht deutlich in unser Bewußtsein zu rücken. It was a night *when* sorrow may come to the brightest without causing any great sense of incongruity: *when,* with impressible persons, love becomes solicitousness, hope sinks to misgiving, and faith to hope: *when* the exercise of memory does not stir feelings of regret at opportunities for ambition that have been passed by, and anticipation does not prompt to enterprise. (M. C. 95) It was one of those sequestered spots outside the gates of the world *where* may usually be found more meditation than action, and more listlessness than meditation; *where* reasoning proceeds on narrow premisses, and results in inferences wildly imaginative; yet *where,* from time to time, dramas of a grandeur and unity truly Sophoclean are enacted in the real, by virtue of the concentrated passions and closely-knit interdependence of the lives therein. (Woodl. 5)

Der bestimmende Relativsatz ist ein Mittel zum Definieren und Discriminieren, zum festen Abgrenzen eines Begriffes und zum Feststellen von allgemein gültigen Tatsachen, was so stark in Hardy's Natur liegt. A young cavalry soldier in a red uniform, with the three chevrons of a sergeant upon his sleeve, strode up the aisle, with an *embarrassment which was only the more marked by the intense vigour of his step, and by the determination upon his face to show none.* (M. C. 129) A woman may be treated with a *bitterness which is sweet to her,* and with a *rudeness which is not offensive.* (M. C. 154) It was a small tube or trochar, with a lance passing down the inside; and Gabriel began to use it with a *dexterity that would have graced a hospital-surgeon.* (M. C. 154) The kindly dimness of the weak candle abstracted from her form and features the little *blemishes which sunlight might have revealed* — the stubble scratches upon her wrists, and the weariness of her eyes — her high enthusiasm having a transfiguring effect upon the *face which had been her undoing,* showing it as a thing of immaculate beauty, with a touch of *dignity which was almost regal.* (Tess 121)

Ein weiteres Merkmal der attributiven Satzbildung bilden die Bildungen mit with, die meistens einen Relativsatz vertreten. Meistens tritt *with* unmittelbar an das Substantiv an. With, nur einmal gesetzt, führt körperliche Merkmale einer Person an. Thus requested, a faltering man, *with reedy hair, no shoulders and a great quantity of wrist and ankle beyond his clothes,* advanced a step or two by his own will, and . . . (Ret. 26) Oder es führt körperliche Merkmale und Besonderheiten des Gesichtsausdruckes ein. He was a man of more than middle age, *with eyebrows* high up in his forehead, who laid it down that the law of the world was bad, *with a long-suffering look* through his listeners at the world alluded to, as it presented itself to his imagination. (M. C. 63) With führt Merkmale der Kleidung und körperliche Merkmale an. The first that he noticed was a bouncing young woman *with her skirts* tucked up and her hair wild. (Woodl. 141)

With kann auch einen kausalen Nebensatz vertreten. *With no longer a companion* to distract her, Tess fell more deeply into reverie than ever, her back leaning against the hives. (Tess 35)

Körperliche Merkmale und begleitende Nebenumstände müssen nicht unbedingt mit Hilfe der Präposition with angeschlossen werden. Sie können auch ohne with dem Subjekt, zu dem sie gehören, folgen. Die syntaktische Beziehung zwischen dem Subjekt und seiner Bestimmung wird durch solch appositionelle Anreihung gesichert. Sehr gerne folgen mehrere solche Bestimmungen dem Substantiv. He shook his head hopelessly, *his eyes wet.* (Jude 455) She came, *the pail in one hand,* hanging against her knee. (M. C. 19) The girl, who wore no riding-habit, looked around for a moment, as if to assure herself that all humanity was out of view, then dexterously dropped backwards flat upon the pony's back, *her head over its tail, her feet against its shoulders, and her eyes to the sky.* (M. C. 18)

Ein weiteres Merkmal der attributiven Satzbildung bilden die prädikativ-appositionellen Adjektiva, ihrer Form nach Participia preteriti, die den Nomina neue Bestimmungen und Eigenschaften beifügen. Dieser Satztypus wird von Hardy immer und immer wieder verwendet, besonders in den, neue Kapitel einleitenden Beschreibungen von Gegenständen und Personen. Ein Kern, ein Gegenstand wird in den Vordergrund gestellt. Allmählich treten seine Eigenschaften oder Umgrenzungen hervor, eine nach der anderen, zuerst die Auffälligsten, dann die weniger Auffälligen, bis er scharf umrissen vor unsern Augen steht. The girl on the summit of the load sat motionless, *surrounded* by tables

and chairs with their legs upwards, *backed* by an oak settle, and *ornamented* in front by pots of geraniums, myrtles, and cactuses, together with a caged canary — etc. (M. C. 4) Each, as he ascended the barrow, had been heavily laden with furze-faggots, *carried* upon the shoulder by means of a long stake *sharpened* at each end for impaling them easily — two in front and two behind. (Ret. 15)

Ein weiteres Bereicherungsmittel des Satzes bilden die Participia presentis. Sie sind oft mit adverbiellen Bestimmungen verbunden. The forms of skeletons appeared in the air, shaped with blue fire for bones — *dancing, leaping, striding, racing around, and mingling altogether in unparalleled confusion.* (M. C. 294) All the shallower ponds had decreased to a vaporous mud amid which the magotty shapes of innumerable obscure creatures could be indistinctly seen, *heaving* and *wallowing* with enjoyment. (Ret. 325)

Begleitende Nebenumstände werden gern mit Hilfe eines Participiums absolutum ausgedrückt. Oak, *his features smudged, grimy, and undiscoverable from the smoke and heat, his smock-frock burnt into holes and dripping with water, the ash stem of his sheep-crook charred six inches shorter,* advanced with the humility stern adversity had thrust upon him up to the slight female form in the saddle. (M. C. 54) These Sunday-morning hair-cuttings were performed by Fairway; *the victim sitting on a chopping block in front of the house, without a coat, and the neighbours gossiping around, idly observing the locks of hair as they rose upon the wind after the snip, and flew away out of sight to the four quarters of the heavens.* (Ret. 200)

Die eben besprochenen Mittel der attributiven Satzfügung (Relativsätze, Bildungen mit with etc.) können vereint auftreten. Es entstehen dann zum Teil recht lange Satzgebilde, in denen immer wieder neue Subjekte bezw. Objekte mit ihren Bestimmungen auftauchen. Casually glancing over the hedge, Oak saw coming down the incline before him an ornamental spring waggon, *painted* yellow and gaily *marked, drawn* by two horses, a *waggoner* walking alongside bearing a whip perpendiculary. (M. C. 3) He returned to the hut, *bringing* in his arms a new-born lamb, *consisting* of four legs large enough for a full-grown sheep, *united* by a seemingly inconsiderable membrane about half the substance of the legs collectively, *which* constituted the animal's entire body just at present. (M. C. 12) Jacob stooped to the God-forgive-me, *which* was a two-handled tall mug standing in the ashes, *cracked* and *charred* with heat: *it* was rather furred with extraneous matter

about the outside, especially in the crevices of the handles, the innermost *curves of which* may not have seen daylight for several years by reason of this encrustation thereon — *formed* of ashes accidentally wetted with cider and baked hard; but to the mind of any sensible drinker the cup was no worse for that, being incontestibly clean on the inside and about the rim. (M. C. 62)

Die attributive Satzfügung wird gelockert; die Satzbindemittel können unterdrückt werden, die Eindrücke werden nur „wiedergegeben", registriert; auf eine Einordnung innerhalb eines gegliederten Satzganzen wird anscheinend verzichtet. Diese bloße Anreihung der Eindrücke hat oft etwas Nervöses an sich. Sie ist in M. C., Ret. und Woodl. ziemlich stark entwickelt, sie tritt gelegentlich auch noch in Tess und Jude auf. She stood up in the window-opening, facing the men, *the candles beside her, Gabriel on her right hand, immediately outside the sash-frame.* (M. C. 180) But between these and herself there was a carriage, *apparently a brougham, coming in the same direction, with lighted lamps.* (Woodl. 45)

Das plötzliche Emportauchen von Gestalten am Horizont, beschreibt Hardy gern mittelst dieser impressionistischen Technik. *At this moment, on the ridge, up against the blazing sky,* a figure *was visible, like the black snuff in the midst of a candle-flame.* (M. C. 116)

Hier seien noch die vielen Vergleichssätze erwähnt, die ein Ding oder einen Begriff mit weitern Einzelzügen ausstatten.

Die Satzapposition. Bei der Satzapposition faßt das Relativpronomen which eine eben ausgedrückte Tatsache zusammen und macht sie zum Subjekt eines Relativsatzes. Sie ist bei Hardy eine beliebte Konstruktion. Der Inhalt eines Hauptsatzes wird durch eine Satzapposition zusammengefaßt. He had neither whisker nor moustache, *which* allowed the soft curves of the lower part of his face to be apparent. (Ret. 9)

Der Inhalt eines Nebensatzes wird durch eine Satzapposition zusammengefaßt. When Clym came home, *which* was shortly after, his mother said, . . . (Ret. 224)

Die Wiederaufnahme von Subjekten und Objekten. Das wiederaufgenommene Subjekt oder Objekt ermöglicht das Beifügen von neuen Bestimmungen bezw. eine erschöpfende Definition, nach der Hardy immer strebt. Die Wiederaufnahme des Subjektes und Objektes, die in Jude und Tess besonders häufig auftritt, hat zudem oft etwas Nachdrückliches, Rhetorisches an sich.

Einem wiederaufgenommenen Subjekt folgt oft ein Relativsatz, der es mit weitern Einzelheiten versieht. Das wiederaufgenommene Nomen ist Objekt des Relativsatzes. He had at last found himself clear of Marygreen and Alfredston; he was out of his apprenticeship, and with his tools at his back seemed to be in the way of making a new *start* — *the start* to wich, barring the interruption involved in his intimacy and married experience with Arabella, he had been looking forward for about ten years. (Jude 91)

Die adverbiale Wortgruppe: with more vigour than she was accustomed to show in her normal moods, macht eine Wiederaufnahme nötig. After leaving her house, Mrs. Charmond had walked on, under the fret and *fever* of her mind, with more vigour than she was accustomed to show in her normal moods — *a fever* which the solace of a cigarette did not entirely allay. (Woodl. 298)

Das wiederaufgenommene Substantiv wird näher bestimmt durch such und einen Vergleichssatz. After this there was confidence between them — *such confidence* as there had never been before. (Woodl. 418)

Ein Subjekt wird wiederaufgenommen und durch ein Adjektiv näher bestimmt. Tears, *blinding tears,* were running down her face. (Tess 385)

Das zu betonende Wort wird nicht mehr selber aufgenommen. Eine Apposition, das Stützwort one, wherein und where führen das Subjekt kettenartig weiter. Far behind the corner of the house — which rose like a geranium bloom against the subdued colours around — stretched the soft azure landscape of the Chase — *a truly venerable tract of forest land, one* of the few remaining woodlands in England of undoubted primaeval date, *wherein* Druidical mistletoe was still found on aged oaks, and *where* enormous yew-trees, not planted by the hand of man, grew as they had grown when they were pollarded for bows. (Tess 43)

Pronomina nehmen das zu betonende Wort wieder auf. Ein Kollektivsubjekt wird durch *all* wieder aufgenommen. Durch dieses all wird der Kontrast besser herausgearbeitet: all . . . save the foremost. Figures stepped singly and in pairs through the doors — *all* walking awkwardly, and abashed, save the foremost, who wore a red jacket, and advanced with his hands in his pockets whistling. (M. C. 300)

Eine Reihe von verschiedenen Subjekten wird in einem eingeschobenen Satz wieder aufgenommen. Vague imaginings of its castle, its three mints, its magnificent apsidal Abbey, the chief

glory of South Wessex, its twelve churches, its shrines, chantries, hospitals, its gabled freestone mansions — *all* now ruthlessly swept away — throw the visitor, even against his will, into a pensive melancholy, which . . . (Jude 249)

Everything faßt den Inhalt einiger, soeben erwähnter Sätze zusammen und nimmt ihn nochmals auf. There duly came the charm of calling at the College door for her; her emergence in a nunlike simplicity of costume that was rather enforced than desired; the traipsing along to the station, the porter's „B' your leave!" the screaming of the trains — *everything* formed the basis of a beautiful crystallization. (Jude 167)

Das Subjekt des Subjekt-Infinitivsatzes wird durch *such* nochmals aufgenommen. To be loved to madness — *such* was her great desire. (Ret. 79)

Ein Subjekt wird nach einem eingeschobenen Satz wieder aufgenommen durch *it*. But to give such cool advice — the very advice she had asked for — *it* ruffled our heroine all the afternoon. (M. C. 421)

Ein wiederaufgenommenes Dativobjekt wird durch ein Adjektiv näher bestimmt. The trees overhead deepened the gloom of the hour, and they dripped sadly upon him with forebodings — *illogical forebodings*, . . . (Jude 132)

Mehrere Subjekte werden vor der Prädizierung durch das Demonstrativpronomen *these* zusammengefaßt. But the saints and prophets in the window-tracery, the paintings in the galleries, the statues, the busts, the gurgoyles, the corbelheads — *these* seemed to breathe his atmosphere. (Jude 101)

That nimmt mehrere, eben erwähnte Subjekte auf und hebt sie zugleich hervor. Reckless, inconsiderate acceptance of him; to close with him at the altar, revealing nothing, and chancing discovery; to snatch ripe pleasure before the iron teeth of pain could have time to shut upon her: *that* was what love counselled; . . . (Tess 230)

Vier Infinitivsubjektsätze werden durch *it* aufgenommen. To be yearning for the difficult, to be weary of that offered; to care for the remote, to dislike the near; *it* was Wildeve's nature always. (Ret. 254)

Das Subjekt wird, um näher bestimmt zu werden, durch *one* aufgenommen. Sue's look was *one* of dismay. (Jude 344)

Sehr oft bildet dieses *one* das Subjekt in einem durch *and* beigeordneten, bestimmenden Relativsatz. It was a practice well known on Egdon of that date, and *one* that is not quite extinct at the present day. (Ret. 421)

Der bestimmende Relativsatz kann verkürzt sein: *that is* bezw. *which is* werden unterdrückt. The character of the Melbury family was of that kind which evinces some shyness in showing strong emotion among each other; *a trait frequent* in rural households, and *one* curiously inverse to most of the peculiarities distinguishing villagers from the people of towns. (Woodl. 52)

Ein Subjekt wird aufgenommen durch das Demonstrativpronomen *those,* an das sich eine adverbielle Bestimmung knüpft. The tones were masculine, and not *those* of surprise. (M. C. 98)

Auch die Alltagssprache des Landvolkes, die Hardy mit all ihren Eigentümlichkeiten wiedergibt, zeigt die Wiederaufnahme eines Substantivs durch ein *Pronomen.* Die Gedanken der gesprochenen Sprache werden nicht immer logisch geordnet wie diejenigen der geschriebenen Sprache. Sie sind gefühlsgebunden; der syntaktische Zusammenhang wird erst allmählich hergestellt. Jude und Arabella, Arm in Arm spazierend, veranlassen einen Fremden zu folgender Bemerkung. „These lovers — you find *„em* out o" doors in all seasons and weathers — lovers and homeless dogs only," said one of the men as they vanished down the hill. (Jude 53)

Auch der umgekehrte Fall kann eintreten: das Subjekt, das Wesen und Aussehen Sue's vor ihrer Trennung mit Phillotson bezeichnend, wird vorweggenommen durch das Pronomen *it* und dann durch eine Menge von Subjekten erläutert. How permanently *it* was imprinted upon his vision; that look of her as she glided into the parlour to tea; a slim flexible figure; a face, strained from its roundness, and marked by the pallors of restless days and nights, suggesting tragic possibilities quite at variance with her times of buoyancy; a trying of this morsal and that, and an inability to eat either. (Jude 291)

Diese Vorwegnahme des Subjektes ist am häufigsten in der erlebten Rede, in der die Gedanken auch nicht zu einem logischen Satzganzen verbunden werden. Tess sieht ihren Verführer Alec d'Urberville als reuigen Sünder vor ihr; sie hingegen hat noch nicht bereut. As soon as she could reflect *it* appalled her, *this change* in their relative platforms. He who had wrought her undoing was now on the side of the Spirit, while she remained unregenerate. (Tess 395)

In einer asyndetisch beigeordneten zweiten Satzaussage, die von einer ersten Aussage durch ein Participium conjunctum getrennt ist, tritt das Satzsubjekt in der Form des Personalpronomens nochmals auf. Marty persued her occupation for a few minutes,

then suddenly laying down the bill-hook, *she* jumped up and went to the back of the room, where . . . (Woodl. 13)

Sehr eigentümlich ist das folgende Beispiel. Die Wirkung, die die Begegnung Eustacia's und Clym's auf Clym ausgeübt, soll nachdrücklich hervorgehoben werden. „He" ist Clym selber. The effect upon Clym of this meeting *he* did not fully discover till some time after. (Ret. 220)

II. Kurzsätze.

Diese Kurzsätze leiten oft einen Paragraphen ein, der von Neuem handelt. *Gabriel had two dogs.* (M. C. 37) Es folgt darauf eine lange und genaue Beschreibung dieser zwei Hunde.

Ein solcher Kurzsatz, gleichsam atemlos dahingeworfen, verdeutlicht im folgenden Beleg das mit einem Male deutlicher und stärker gewordene Donnergetöse. Then there came a third flash. Manoeuvres of a most extraordinary kind were going on in the vast firmamental hollows overhead. The lightning now was the colour of silver, and gleamed in the heavens like a mailed army. *Rumbles became rattles.* (M. C. 291)

Mehrere kurze Sätze, asyndetisch aneinandergereiht, drücken eine Abfolge von rasch sich folgenden Ereignissen aus. Die innere Erregung Boldwood's nach dem Empfang Bathsheba's „valentine" findet in solchen Sätzen ihren adäquaten Ausdruck. *He jumped out of bed in the weird light, took the letter, pulled out the flimsy sheet, shook the envelope — searched it.* (M. C. 114) Gabriel Oak schläft ein in seiner Schäferhütte, ohne den Schieber, der den Rauch austreten läßt, geöffnet zu haben. Bathsheba Everdene findet ihn in bewußtlosem Zustande und rettet ihm das Leben. Langsam nur kehrt sein Bewußtsein zurück. Verschiedene Reize, deren Zusammenhang ihm jedoch noch völlig unklar, treffen sein Hirn. During the first stages of his return to perception peculiar deeds seemed to be in course of enactment. *His dog was howling, his head was aching fearfully — somebody was pulling him about, hands were loosening his neckerchief.* (M. C. 23) Der endlich losbrechende Gewitterregen sendet seine Vorboten voraus. *A huge drop of rain smote his face, the wind snarled round every corner, the trees rocked to the bases of their trunks, and the twigs crashed in strife.* (M. C. 229) Der letzte dieser Sätze wird oft mit and angeknüpft, wie schon das eben zitierte Beispiel zeigt. The „Unfulfilled Intention" in den Woodl. wird mit Hilfe einer Häufung von Kurzsätzen ausgeführt. Das Unfertige, Krankhafte, Feindliche und Chaotische, das auch in einem Gehölz in einer Viel-

heit von Erscheinungen auftritt und Symbol des menschlichen Lebens ist, wird so beschrieben. Here, as everywhere, the Unfulfilled Intention, which makes life what it is, was as obvious as it could be among the depraved crowds of a city slum. *The leaf was deformed, the curve was crippled, the taper was interrupted; the lichen ate the vigour of the stalk, and the ivy slowly strangled to death the promising sapling.* (Woodl. 62) Das Oeffnen Bathsheba's Dunkellaterne und deren plötzlich die Dunkelheit erhellendes Licht wird dramatisch geschildert. Troy hat Bathsheba die Laterne aus der Hand genommen und rasch — wie es seine Art ist — geöffnet. *A hand seized the lantern, the door was opened, the rays burst out from their prison, and Bathsheba behold her position with astonishment.* (M. C. 186)

Oft begegnen uns zwei solcher Sätze. Im folgenden Beispiel entspricht der inneren Harmonie der Menschen und Dinge, die äußere, formale. *So the barn was natural to the shearers, and the shearers were in harmony with the barn.* (M. C. 167) Diese zwei Sätze können auch antithetisch gebaut sein. Die Antithese wird formal nicht ausgedrückt, d. h. die adversative Konjunktion fehlt. *Everybody thought of Giles; nobody thought of Marty.* (Woodl. 132) Die innere Beziehung wird angedeutet durch den Gedankenstrich. *He had hinted — she had forbidden.* (M. C. 288)

Kurzsätze finden sich ferner oft in dramatischen Schilderungen. Das Verhältnis der Ursache wird dabei oft ohne Konjunktion ausgedrückt. Ein Gedankenstrich vertritt die Konjunktion, eine causale Beziehung zwischen den zwei rasch sich folgenden Reizen drängt sich im folgenden Beispiel, dem das Gewitter mythisch erlebenden Menschen nicht auf. *The rick lost its sheen — the shapes vanished.* (M. C. 293) Der Doppelpunkt macht auf ein Verhältnis der Folge aufmerksam, deutet dieses Verhältnis leise an. Mrs. Charmond, die durch Melbury's Bericht von einer scharfen Auseinandersetzung zwischen ihm und Dr. Fitzpiers erfahren, glaubt in der Nacht ein leises Klopfen an der Türe zu hören, gerade nachdem sie sich entschlossen, Little Hintock zu verlassen, um nicht mehr zwischen Dr. Fitzpiers und seiner Frau zu stehen. — Wenn es Dr. Fitzpiers wäre, der geklopft? Er war schon öfters des Nachts zu ihr gekommen! Diese Gedanken zucken durch ihr Hirn. Es folgt ein zweites Klopfen: The dapping recommenced, light as from the bill of a little bird: *her illegitimate hope overcame her discretion: she went and pulled back the shutter,* determining however to shake her head at him, and keep the casement securely closed. (Woodl. 333) Der Doppelpunkt vertritt die Konjunktion for. Dem das kausative Verhältnis ausdrückenden Satz fehlen überdies noch

Subjekt und Prädikat. Then she became aware of the spectacle she presented to their surprised vision: *roses at her breast; roses in her hat; roses and strawberries in her basket to the brim.* (Tess 51) Das kausative oder adversative Verhältnis bleibt überhaupt unausgedrückt. Ebenso wird der zweite Satz, der zum Ersten im appositiven Verhältnis steht, unmittelbar angereiht. Bathsheba Everdene verläßt mitten in der Nacht mit Pferd und Wagen fluchtartig ihren Hof, ohne ihr Gesinde davon benachrichtigt zu haben. Gabriel Oak und Jan Coggan, in der Meinung, Zigeuner hätten Pferd und Wagen gestohlen, verfolgen die vermeintlichen Diebe. Weatherbury Bottom was reached in three or four minutes. *They scanned the shady green patch by the roadside. The gipsies were gone.* (M. C. 246) Das Gefühl der Ueberraschung, das beim Fehlen dieser Konjunktionen entstehen kann, wirkt gelegentlich recht dramatisch. By making inquiries he found that the girl's name was Bathsheba Everdene, and that the cow would go dry in about seven days. *He dreaded the eighth day.* (M. C. 27) On ordinary working-days she braided it (ihr Haar) in threes; on ordinary Sundays in forth; at May-polings, gipsyings, and the like, she braided it in fives. Years ago she had said that when she married she would braid it in sevens. *She had braided it in sevens to-day.* (Ret. 186) Eine Reihe längerer, unverbundener Sätze schildert den Haushalt der Thomasin mit allem Drum und Dran, wie er von Clym, einsam in seiner Studierstube sitzend, miterlebt wird. A faint beat of half-seconds *conjured up* Thomasin rocking the cradle, a wavering hum *meant* that she was singing the baby to sleep, a crunching of sand as between millstones *raised* the picture of Humphrey's, Fairway's, or Sam's heavy feet crossing the stone floor of the kitchen; a light boyish step, and a gay tune in a high key *betokened* a visit from Grandfer Cantle; a sudden break-off in the Grandfer's utterances *implied* the application to his lips of a mug of small beer; a bustling and slamming of doors *meant* starting to go to market; for . . . (Ret. 454) Gabriel Oak staffiert sich umständlich aus, bevor er Bathsheba Everdene seine Aufwartung macht. He thoroughly *cleaned* his silver watch-chain with withing, *put* new lacing straps to his boots, *looked* to the brass eyelet-holes, *went* to the inmost heart of the plantation for a new walking-stick, and *trimmed* it vigorously on his way back; *took* a new handkerchief from the bottom of his clothes-box, *put on* the light waistcoat patterned all over with sprigs of an elegant flower uniting the beauties of both rose and lily without the defects of either, and *used* all the hair-oil he possessed upon his usually dry, sandy, and inextricably curly hair, till . . . (M. C. 28)

Satzkürzungen. In zwei oder mehreren verbundenen oder unverbundenen Sätzen wird oft das Verb nur einmal gesetzt. Meistens handelt es sich dabei um eine Form des Verbums to be. Im Passivsatz: Sue was at once got to bed, *and the doctor sent for.* (Jude 430)

Häufig nach *there was* . . . Presently there was a light scrape, *then a scream.* (Woodl. 235) Oder nach *then.* Every now and then comparatively few remarks of the players at the round game were harshly intruded on by the langterloo jingle of Farmer Cawtree and the hollow-turner from the back of the room:

„And I' will hold'a wa'-ger with you'
That all' these marks' are thirt'-y two!"

accompanied by rapping strokes with the chalk on the table: *then an exclamation, an argument, a dealing of the cards; then the commencement of the rhymes anew.* (Woodl. 92) Es wird der Dialog unterbrochen durch einen solchen Satz. „O no," he said. „There are no bones broken, but she is shaken. I am going again to-morrow."

Another inquiry or two, and Grace said — . . . (Woodl. 242)

In einer, in die Erzählung eingeflochtenen Reflexion wird *is* weggelassen. The suspicion that his darling child was slighted wrought almost a miraculous change in Melbury's nature. *No man so furtive for the time as the ingenuous countryman who finds that his ingeniousness has been abused.* (Woodl. 273)

Eine antithetisch aufgebaute Satzgruppe hat überhaupt kein Verb. The inner state of the twain was one as of confused noise that would not allow the accents of politic reason to be heard. *Determination to go in this direction, and headlong plunges in that; dignified safeguards, undignified collapses; not a single rash step by deliberate intention, and all against judgment.* (Woodl. 283)

Es werden auch andere Verben als nur to be unterdrückt. Im folgenden Beispiel wird der zweite Satz durch *and* angeschlossen. Er besteht nur noch aus einem Adjektiv und einem langen Subjekt, das an den Schluß des Satzes zu stehen kommt. . . ., on which account an endless shearing of the heavy-armed ivy went on, *and a continual lapping of trees and shrubs.* (Woodl. 70) Besonders in M. C. werden beliebige Verben unterdrückt. Gabriel Oak, der Schäfer, ruft seiner Herde. Gabriel called at the top of his voice the shepherd's call.

„Ovey, ovey, ovey!"
Not a single bleat.

He called again: the vallies and farthest hills resounded as when the sailors invoked the lost Hylas on the Mysian shore;

but no sheep. (M. C. 40) In der erlebten Rede. Four months or so of torturing extasy in his society — of „pleasure girdled about with pain". *After that blackness of unutterable night.* (Tess 202)

Anstelle eines dem ersten Hauptsatz parallel gehenden zweiten Hauptsatzes ist nur noch das Prädikatsnomen vorhanden. Ihm folgt ein Nebensatz, der wie derjenige des ersten Satzes gekürzt ist. The self-consciousness shown would have been vanity *if a little more pronounced, dignity if a little less.* (M. C. 20)

Zwei konditionale Nebensätze in chiastischer Stellung werden gekürzt. Ebenfalls ist der zweite Hauptsatz gekürzt, er besteht nur noch aus dem Prädikatsadjektiv. It was very terrible *if true; if a temporary hallucination, sad.* (Tess 501) Ein durch *whatever* eingeführter Relativsatz und ein konditionaler Nebensatz werden gekürzt. *Whatever the risk, if any,* she was prepared to run it. (Woodl. 414)

Es werden außer dem Verb noch weitere Satzglieder unterdrückt oder gekürzt. Anstelle des nominalen Objektes tritt ein Pronominales. She extended her hand; Gabriel *his.* (M. C. 58) Das pronominale Dativobjekt und die Präposition with stehen nur einmal. With him the past was yesterday; *the future, to-morrow; never, the day after.* (M. C. 192) Das Subjekt steht nur einmal. She was indispensable to high generation, *hated at tea parties, feared in shops, and loved at crises.* (M. C. 449) Das pronominale Akkusativobjekt wird in einem unverbundenen zweiten Satz durch *much* ersetzt. Fidelity in love for fidelity's sake had less attraction for her than for most women: fidelity because of love's grip had *much.* (Ret. 79)

Interessant sind die folgenden Beispiele aus Tess. Ein Paragraph schließt mit den Worten: They (die Dorfmädchen, die im grünen Gehege getanzt) seemed to have quite forgotten him already. Der neue Paragraph setzt ein: *All of them, except, perhaps one.* (pag. 17)) Then Durbeyfield began to shovel in the earth, and the children cried anew. *All except Tess.* (pag. 39)

Absolute Partizipialkonstruktionen vertreten sehr häufig Nebensätze, vor allem in M. C. und Woodl. Temporales Verhältnis: *His equilibrium disturbed,* he was in extremity at once. (M. C. 137) *This done* he ascended the stairs, and throwing himself down upon the bed dressed as he was, he waited miserably for the morning. (Ebd. 363) *The momentary situation ended,* he passed on, and Eustacia sipped her wine without knowing what she drank. (Ret. 167) *Breakfast over* he rose, and telling her the hour at which he might be expected to dinner, . . . (Tess 308) Kausales Verhältnis: *Dash being all that was required to carry her triumphantly*

hrough, she adopted as much as was necessary. (Ret. 153) Zwei absolute Partizipia folgen sich. *The high wall being that of a barrack, a marriage being looked upon with disfavour in the army,* assignations and communications had probably been made across the river before to-night. (M. C. 98) Drei Participia folgen sich; being steht nur einmal. *The load being a ponderous one, the lane crooked, and the air so thick,* Winterborne set out, as he often did, to accompany the team as far as the corner, where it would turn into a wider road. (Woodl. 119) Es erscheinen mehrere Subjekte; die Verbalform fehlt. *Rain, snow, ice, mud everywhere around,* they did not care to trudge . . . (Ret. 142) Zwei Hauptsätze mit antithetischem Inhalt werden je von einem Partizip gefolgt. The mill still worked on, *food being a perennial necessity;* the abbey had perished, *creeds being transient.* (Tess 301) Vier Partizipialkonstruktionen folgen sich. *The power of her face all lost, the charm of her emotions all disguised, the fascinations of her coquetry denied existence, nothing but a voice left to her:* she had a sense of the doom of Echo. (Ret. 169) Begleitende Nebenumstände: Thus he proceeded, like Aeneas with his father; *the bats circling round his head, night jars flapping their wings within a yard of his face, and not a human being within call.* (M. C. 317)

Diese Sätze lenken — gerade weil sie unvollständig sind, also von der Regel abweichen, — unwillkürlich die Aufmerksamkeit des Lesers auf sich. Sie verursachen eine nachdrückliche Hervorhebung, indem durch die Unterdrückung weniger betonter, aber aus dem Zusammenhang leicht erkennbarer Glieder, die übrigen Satzglieder mehr Gewicht erhalten. *Diese Unterdrückung und Verkürzung von Satzgliedern gibt dem Stil Hardy's etwas Markiges, zugleich aber etwas Amorphes.*

III. Wortstellung und Emphase.

Die Inversion. Allgemein usuell ist die Inversion, wenn Adverbien oder adverbiale Wortgruppen, die den ganzen Satz bestimmen, der Betonung wegen an die Spitze treten, oder wenn durch an der Spitze des Satzes stehende Adverbien der ganze Satz verneint werden soll.[1])

Die Inversion ist ein Charakteristikum der schildernden Prosa. So sind Inversionen nach Ortsadverbien, die an der Spitze des Satzes stehen, bei Hardy weitaus am häufigsten. Inversion nach einfachem Ortsadverb. *Here* sat three fiddlers, and *beside them* stood a frantic man with his hair on end, . . . (M. C. 282)

[1]) Wendt II, 19 u. 22

Sehr oft stehen mehrere Ortsadverbien am Satzkopf. Hardy, als Realist, ist darauf bedacht, die Lage eines zu beschreibenden Gegenstandes sogleich vorwegzunehmen. *On a triangular shelf across the corner* stood bread, bacon, cheese, and a cup for ale or cider, beside the provision lay the flute, etc. (M. C. 13) *From the interior face of the west wall of the tower* projected a little canopy with a quarter-jack and a small bell beneath it, . . . (M. C. 130) *Far away up the sombre valley of heath, and to the right of Rainbarrow,* could indeed be seen the light, small but steady and persistent as before. (Ret. 55) There weist oft auf eine näher umschriebene Ortsangabe hin . . ., but whenever he passed over a sandy patch of ground uncarpeted with vegetation *there* was reflected *from its surface into his face* the heat which it had imbibed during the day. (Ret. 346)

Ein invertiertes Subjekt nimmt gern Attribute auf. At the back of the barmaids rose bevel-edged mirrors, *with glass shelves running along their front,* on which stood . . . (Jude 223)

There am Satzkopf, unmittelbar gefolgt vom Verb, weist sehr oft auf ein Ortsadverbium hin. Zwischen Ortsadverbium und Subjekt ist ein Nebensatz mit when eingeschoben. *There* burnt *upon her face* when she met the light of the candles the flush and excitement which were little less than chronic with her now. (M. C. 228)

Inversion nach einfachem Zeitadverb. *Next* came into notice the more material qualities, among which was a profuse crop of hair impending over the top of his face. (Ret. 47) Häufig ist die Inversion nach *suddenly,* das oft von *there* gefolgt wird. *Suddenly,* there beamed into their eyes, quite close to them, the two lamps of a carriage, . . (Woodl. 119)

Zeit- und Ortsadverb stehen am Satzkopf und verlangen die Inversion. *To-day, in the open space stretching between this building and the nearest college,* stood a crowd of expectant people. (Jude 408)

Inversion nach *then.* In der emphatischen Wiedergabe der ungewöhnlichen Ereignisse in der Kirche. 'And *then* up stood a woman at my side — a-touching of me. (Ret. 22)

Inversion nach *soon.* He knew what this direct message from the Great Mother meant. And *soon* came another. (M. C. 285)

Das Gradadverbium *so* am Satzkopf plus Adjektiv verlangt Inversion: *So* earnest and yet *so* wrong-headed was this young dog (he had no name in particular, and answered with perfect readiness to any pleasant interjection), that if sent behind the flock to help them on, he did it so thoroughly that he would have chased them across the whole country with the greatest pleasure

if not called off, or reminded when to stop by the example of old George. (M. C. 38)

Satzverneinende Adverbien, an die Spitze des Satzes gestellt, haben ebenfalls Inversion zur Folge. *Never* was ingenuity exercised so sorely as the traveller exercised hers. (M. C. 313) *On no account* would she see a doctor; in other words Fitzpiers. (Woodl. 150) Besonders oft in der Wiedergabe der emphatischen Rede. *'Never* will I send for him — never!' she said, firmly. (M. C. 159) Nach *nor* und *neither*. Bathsheba was no schemer for marriage, *nor* was she deliberately a trifler with the affections of men, and . . . (M. C. 140) *Neither* had she ever said a word about her relations with Mr. Phillotson. (Jude 159)

Die emphatische Stellung der dominierenden Vorstellung, in diesem Falle des Infinitivs, bewirkt Inversion. Yet *go* she must. (M. C. 213)

Ein präpositionales Objekt, an der Satzspitze stehend, verlangt Inversion. *On that little shape had converged all the inauspiciousness and shadow which* had darkened the first union of Jude, . . . (Jude 425)

Nach einem Adverb, das mit dem Verb eine lose Komposition und einen Begriff bildet, tritt häufig Inversion ein, wenn das Subjekt ein Nominales ist. Es handelt sich dabei immer um Verben, die eine Bewegung ausdrücken . . ., the girl now dropped the cloak and *forth* tumbled ropes of black hair over the red jacket. (M. C. 16) Before he had replaced it on the table, *in* came the young man, Susan Tall's husband, in a still greater hurry. (M. C. 76) Then *up* comes Maryann; throws the loose locks into the background . . . (M. C. 169)

Ein verbales Prädikat in der progressiven Form steht am Satzkopf in Inversion. Die dominierenden Vorstellungen dieses Satzes: 'pacing up and down' und 'Farmer Boldwood himself' treten so reliefartig hervor, da sie die schwersten Stellen des Satzes einnehmen. *Pacing up and down* at the heels of the animals *was Farmer Boldwood himself.* (M. C. 137)

Wenn das an der Spitze des Satzes stehende Prädikatsnomen ein substantiviertes, possesives Pronomen ist, verlangt es Inversion. *Hers was now the City phantom,* while those of the intellectual and devotional worthies who had once moved him to emotion were now no longer able to assert their presence there. (Jude 221) Im Dialog. Now, Boldwood, *yours is the ridiculous fate* which always attends interference between a man and his wife. (M. C. 275)

In die direkte Rede eingeschobene Sätze mit pronominalem Subjekt haben nur selten Inversion. I have to confess that I have been in the room once before, *faltered she.* (Woodl. 165)

Inversion verlangt der zweite, selbständige Teil eines Proportionalsatzes. But the more Tess thought of the step *the more reluctant was she* to take it. (Tess 351) The more briskly they walked *the more briskly walked she.* (Ebd. 383)

Das der Betonung wegen sehr häufig an die Spitze des Satzes gestellte Prädikatsadjektiv des Konzessivsatzes verlangt gelegentlich Inversion. *Slender as was Jude Fawley's frame* he bore the two brimming house-buckets of water to the cottage without resting. (Jude 8)

Die Stellung des Verbs vor dem Substantiv verursacht jedesmal eine Spannung auf das Substantiv hin. Diese Spannung kann eine kurze sein und über das Prädikatsadjektiv zum Substantiv überleiten, sich allmählich lösend. In the midst of these (die Landarbeiter, die nach dem übermäßigen Alkoholgenuß, teils auf dem Boden der Scheune liegend, teils an Bänke und Stühle angelehnt, eingeschlafen sind) *shone red and distinct the figure of Sergeant Troy,* leaning back in a chair. (M. C. 287) Die Spannung kann eine lange sein, indem sich längere Satzglieder oder eingeschobene Sätze zwischen Verb und Subjekt hineinschieben. At the rear of the large tent there were two small dressing-tents. One of these, alloted to the male performers, was partitioned into halves by a cloth; and in one of the divisions *there was sitting on the grass, pulling on a pair of jack-boots, a young man whom we instantly recognize as Sergeant Troy.* (M. C. 339) Out of that tub *had come the day before,* Tess felt it with a dreadful sting of remorse — *the very white frock* upon her back which she had so carelessly greened about the skirt on the damping grass — which had been wrung up and ironed by her mother's own hands. (Tess 20)

Diese Inversion, die einerseits das Subjekt an den schweren Satzschluß rückt und ihm dadurch besondern Nachdruck verleiht, gibt diesem Subjekt andererseits die Möglichkeit, Attribute oder Attributivsätze (Partizipialsätze, Relativsätze) anzuschließen, die oft wieder selbst imstande sind, neue Subjekte einzuführen, von denen wieder Attributivsätze abhängen können. Up against this dark background the west front of the church tower — the only part of the edifice visible from the farm-house windows — *rose distinct and lustrous the vane upon the summit bristling with rays.* (M. C. 361) But *more startling* to Tess than the doctrine *had been the voice,* which, impossible as it seemed, was precisely that of Alec d'Urber-

ville. (Tess 388) As a sort of objective commentary on Jude's remarks *there drove up* at this moment with a belated Doctor, robed and panting, a *cab* whose horse failed to stop at the exact point required for setting down the hirer, who jumped out and entered the door. (Jude 413)

Auch daß Sätze werden gerne an das invertierte Subjekt angeschlossen. Out of this *there arose,* during the spring succeeding, *a talk* in the parish *that Gabriel Oak was feathering his nest fast.* (M. C. 390)

Ein durch *wherein* eingeleiteter Relativsatz hat mehrere invertierte Subjekte. Winter, in coming to the country here about, advanced in well-marked stages, wherein might have been successively observed *the retreat of the snakes, the transformation of the ferns, the filling of the pools, a rising of fogs, the embrowning by frost, the collapse of the fungi, and an obliteration by snow.* (M. C. 96)

Inversion in einem durch *while* eingeführten Nebensatz. Das Subjekt soll an den schweren Satzschluß gerückt werden. She was sitting listlessly in the second seat, of the gig, *whilst walking* beside her in a farmer's marketing suit of unusually fashionable cut *was an erect, well-made young man.* (M. C. 304)

Einmal tritt im durch *how und Adverb* eingeleiteten Ausrufesatz Inversion ein. Yet a few yards to Yeobright's left, on the open heath, *how ineffectively gnashed the storm!* (Ret. 247)

Die Abweichung von der festgeregelten, normalen Wortstellung: Subjekt Prädikat Objekt ist stilistisch sehr wirkungsvoll. Glieder, die in der normalen Wortstellung eine unbetonte Stellung einnehmen würden, werden an betonte Stellen des Satzes gerückt. Dadurch erhalten sie größere Bedeutung, als ihnen in der normalen Wortstellung zukommt. Zeit- und Raumbestimmung erhalten so besondere Anschaulichkeit und Unmittelbarkeit der Wiedergabe, und das am schweren Satzschluß stehende, invertierte Subjekt erhält beliebige Erweiterung.

Die schwere Lage des Objekts. Mit Vorliebe stellt Hardy das Objekt an den Satzanfang, um es nachdrücklich hervorzuleben. Dadurch entsteht eine Spannung auf das Verb hin, das dann überdies sehr oft am schweren Satzschluß steht. Den zwischen Objekt und Verb liegenden Raum füllen dann Satzglieder von untergeordneter Bedeutung aus.

Es finden sich solche Objektsvoranstellungen in der affektischen Sprache des Augenblicks, im erregten Dialog. So sagt Bathsheba zu Oak, der ihr gesagt, sie solle sich hüten vor Troy: You shall go, sir — *your lecturing* I will not hear! I am mistress here'. (M.

C. 225) Die emphatische Stellung des Objekts kann auch durch Kontrastierung verursacht oder mindestens mitbedingt werden. 'You may have trifled with *others;* but *him* you love as you never loved another man'! (Woodl. 301)

Häufiger als im Dialog ist diese Frontstellung des Objekts in der Erzählung. Diese dominierenden Vorstellungen, am Satzkopf stehend, geben der Sprache Hardy's etwas Wuchtiges, zugleich aber auch etwas Schweres. *The nature of her errand* he could not divine, but he was prepared to give her any amount of encouragement. (Woodl. 161)

Am Satzkopf stehende Objekte finden sich gelegentlich am Beginn eines neuen Paragraphen, der das im alten Paragraphen Gesagte fortführt oder von einer neuen Seite beleuchtet. Sie sind dann satzverknüpfend. *The little speck of life* he placed on a wisp of hay, before the small stove, where a can of milk was simmering. (M. C. 12) Manchmal fassen diese, am Beginn eines neuen Paragraphen stehenden Objekte den Inhalt des vorangehenden Paragraphen in einem Wort zusammen. The difference between love and respect was markedly shown in her conduct. Bathsheba had spoken of her interest in Boldwood with the greatest freedom to Liddy, but she had only communed with her own heart concerning Troy.

All this infatuation Gabriel saw, and was troubled thereby from the time of his daily journey a-field to the time of his return, and on to the small hours of many a night. (M. C. 220)

Am Schluß eines Paragraphen steht, gleichsam dessen Inhalt zusammenfassend und abwägend, das folgende Beispiel. *Him* she could forget: *her circumstances* she had always with her. (Woodl. 249).

Die Objekte zweier einander adversativ gegenübergestellter Sätze stehen an der Satzspitze, wobei im zweiten Satz die Hervorhebung noch verstärkt wird durch — was what —. *Honey* she had in plenty out of her own hives, but *treacle* was what her soul desired, and Car had been about to give her a treat of surprise. (Tess 82)

Die anaphorisch beginnenden Objekte zweier zueinander im appositiven Verhältnis stehender, parallel konstruierter Sätze stehen am Satzkopf. *What* the Greeks only suspected we know well, *what* their AEschylus imagined our nursery children feel. (Ret. 197)

Die Genitivobjekte zweier durch but verbundener Sätze stehen an der Spitze des Satzes, einen Paragraphen schließend und zusammenfassend. *Of love* as a spectacle Bathsheba had a fair knowledge; but *of love* subjectively she knew nothing. (M. C. 111) Meh-

rere Genitivobjekte stehen an der Satzspitze. *The tall tower, tall belfry windows, and tall pinnacles of the college by the bridge* he could also get a glimpse of by going to the staircase. (Jude 104)

Auch Dativobjekte stehen gelegentlich an der Spitze des Satzes. *To this good advice,* however, Phillotson would not listen. (Jude 310).

Das Objekt, an der Satzspitze stehend, wird durch zwei vor dem Verb eingeschobene Erklärungen erläutert. *The one feat alone — that of dying — by which a mean condition could be resolved into a grand one,* Fanny had achieved. (M. C. 348)

Dem an der Spitze des Satzes stehenden Objekt folgen zwei verkürzte Nebensätze. *The slight, though of her own causing, and self-explanatory,* she was unable to dismiss as unwittingly shown, so sensitive had the situation made her. (Ret. 169)

Zwischen dem an der Satzspitze stehenden Akkusativobjekt und dem Infinitiv entfaltet sich breit, in der Form eines Dativobjektes, das eigentliche Subjekt des Satzes. Inward melancholy it was impossible for a *man like Oak, introspective far beyond his neighbours,* to banish quite, whilst conning the present untoward page of his history. (M. C. 47)

Ein pronominales Objekt steht an der Satzspitze. *Him* they found to be in the habit of sitting silent, etc. (Jude 351)

Auch das substantivierte Possessivpronomen kann an der Satzspitze stehen. But they don't know Sue as I do. *Hers* is such a straight and open nature that I don't think she has ever done anything against her conscience. (Jude 464)

Der Objektivsinfinitiv wird von seinem modalen Hilfsverbum getrennt und vorangestellt, besonders häufig geschieht dies im verneinten Satz. *Declare* the past to him by word of mouth she could not; but there was another way. (Tess 269)

Besonders häufig in der emphatischen Sprechweise: *Forgive* you I never can, sagt Clym zu Eustacia, als er glaubt, daß sie ihn betrogen hat. (Ret. 388)

In einem invertierten Konzessivsatz steht der Infinitiv an der Satzspitze. *Examine* Grace as her father might, she would admit nothing. (Woodl. 273)

Mit Hilfe von Infinitiven als Subjekten drückt Hardy allgemeingültige Erkenntnisse aus, die er aus dem besondern Verhalten seiner Gestalten — mit Vorliebe aus dem Verhalten seiner Frauengestalten — abgeleitet. *To court* their own discomfiture by love is a common instinct with certain perfervid women. (Ret. 169) Ein solcher Infinitiv steht anstelle eines Prädikatnomens. *To escape* was her great and immediate desire. (Ebd. 169)

Das Objekt wird häufig an den schweren Satzschluß gerückt, wo es einerseits eine betonte Stellung einnimmt, andererseits die Möglichkeit erhält, sich weiter zu entfalten.

Zwischen Verb und Objekt treten adverbielle Bestimmungen des Ortes. One of the men then stepped up beside it, took from his pocket *a lump of chalk,* and wrote upon the cover *the name and a few other words* in a large scrawling hand. (M. C. 330) Melbury had just entered the wood, and was winding along the cart-way which led through it, channelled deep in the leaf-mould with large ruts that the forms by the timber-waggons in fetching the spoil of the plantations, when all at once he descried in front, at a point where the road took a turning round a large chestnut tree, *the form of his own horse Blossom.* (Woodl. 317)

Sehr oft werden Relativsätze an das Objekt angeschlossen. 'Come, shepherd, and drink. 'Tis gape and swaller with us — a drop of sommit, but not of much account, said the maltster, removing from the fire *his eyes, which were vermilion-red and bleared by gazing into it for so many years.* (M. C. 61)

Zwischen Verb und Objekt steht ein Partizipium conjunctum. Midway on his journey he met, returning in the darkness, *the men and the waggon* which had conveyed the tomb. (M. C. 366)

Häufig wird ein Vergleichssatz zwischen Verbum und Objekt eingeschoben. A clear line of difference divided like a tangible fence *her experience* without it. (Ret. 308)

Innerhalb desselben Satzes werden zwei Objekte von ihren Verben getrennt. He passed the evening and following days in mortifying by every possible means *his wish to see her,* nearly starving himself in attempts to extinguish by fasting *his passionate tendency to love her.* (Jude 239)

Auch im Gespräch kommt die Verlagerung des Objektes vor. Sie steht im Einklang mit der emphatischen Rede Troy's in der Scheune, bevor die Zecherei beginnt. A short time ago I had the happiness to lead to the altar *this lady,* your mistress, and not until now have we been able to give any public flourish to the event in Weatherbury. (M. C. 284)

Diese Verlagerung des Objekts findet sich, wie die Inversion, am häufigsten am Anfang neuer Kapitel, nach den Verben des Wahrnehmens: to see, to discern, to notice etc.

Zwei Neugier erregende Adjektiva, strange und glorious und das farblose Nomen performance stehen vor dem eigentlichen Nomen. She had heard wondrous reports from time to time by dwellers in Weatherbury, who had by chance sojourned awhile

in Casterbridge, near the barracks, of this strange and glorious performance, *the sword-exercise* (M. C. 210)

Eng zusammengehörige syntaktische Einheiten werden getrennt. Zwischen bestimmten Artikel und Adjektiv plus Substantiv wird ein pronominaler Dativ eingeschoben. A composite feeling, made up of disgust with the, *to him,* humdrum tediousness of a farmer's life, gloomy images of her who lay in the churchyard, . . . (M. C. 378) Das Demonstrativpronomen those wird ebenfalls durch einen eingeschobenen pronominalen Dativ vom Adjektiv plus Substantiv getrennt. Angel's wife felt almost as if she had been hounded up that hill like a scorned thing by those — *to her* — superfine clerics. (Tess 385) Zwischen dem Demonstrativpronomen this und dem Nomen steht eine nähere Bestimmung des Nomens. She had not, however, traversed this, *the wildest,* part of the wood since her childhood etc. (Woodl. 303) Diese eingeschobenen pronominalen Dative schließen ein falsches Interpretieren des Satzes aus und wirken zugleich satzverkürzend.

Ein verkürzter Nebensatz mit *when* wird zwischen Hilfsverbum und Partizip eingeschoben. In her reclining position she looked up to him just as in earlier times she had, *when standing,* looked up to a man. (M. C. 314)

Eine Häufung von vorangehenden Nebensätzen erzeugt eine Spannung auf den nachfolgenden Hauptsatz hin. Since it was so — since it had come to this, that Grace, deeming herself free to do it, was virtually asking him to demonstrate that he loved her — since he could demonstrate it only too truly — since life was short and love was strong — *he gave way to the temptation,* notwithstanding that he perfectly well knew her to be wedded irrevocably to Fitzpiers. (Woodl. 365) As he said that he loved her very much still, and implored her to tell him where she was, and as they had only parted in a slight tiff, and as her engagement in Christminster was only temporary, *she had just gone to join him as he urged.* (Jude 240)

Der viermal anaphorisch wiederkehrende syntaktische Ersatz *fair ones* für ein Subjekt im Plural (tanzende Mädchen) mit seinen näheren Bestimmungen verursacht eine Spannung auf das Prädikat hin. Fair ones with long curls, fair ones with short curls, fair ones with love-locks, fair ones with braids, *flew round and round,* . . . (Ret. 304)

Hardy macht von den zahlreichen Mitteln der Emphase, die die englische Sprache besitzt, häufigen Gebrauch. Das Adverb *much* steht am Satzkopf. It was her long contemplated

apple of discord, and *much* her hand trembled as she handed the document up to him. (Woodl. 312) Sehr häufig, mindestens in den früheren Romanen, sind split infinitives. Sie verleihen dem Adverb großen Nachdruck. Nay, from the highest point of view, *to precisely describe* a human being, the focus of a universe, how impossible! (Woodl. 41) Es können sogar zwei Adverbien zwischen to und den bloßen Infinitiv eingeschoben werden. She wants *to honestly and legally marry* that man she has already married virtually. (Jude 299)

Das Prädikatsadjektiv geht dem Subjekt und der Kopula voraus. For *true* it was that Giles Winterborne, though well-attired and well-mannered for a yeoman, looked rough beside her. (Woodl. 43)

Das Subjekt eines Satzes wird wiederholt und von einem emotionell gefärbten Adjektiv, das wie ein Freudenschrei klingt, begleitet.. Questions of procedure such as these arose and passed, and the day, *the incredible day,* on which she was to become his, loomed large in the near future. (Tess 264)

Ein Objekt, am Satzschluß stehend, wird verstärkt durch das ihm vorausgehende *what in fact they were.* Their general likeness to each other, and their consecutive ages, would almost have suggested that they might be, *what in fact they were,* brothers. (Tess 15)

Das Objekt wird nochmals gesetzt und durch ein ihm vorausgehendes *very* verstärkt. She knew the worst of him — *the very worst.* (Jude 151)

Ein Satzteil kann hervorgehoben werden durch Voranstellung von *it is . . . that.* Gerne werden so Kapitel eingeleitet. *It was* not till the Hintock dinner-time — one o'clock — *that* Grace discovered her father's absence from the house after a departure in the morning under somewhat unusual conditions. (Woodl. 296)

Ein Subjekt, dessen augenblickliches Verhalten im Gegensatz steht zu einem anderen Subjekt, wird hervorgehoben durch *it was . . . who.* Yet *it was* the man *who* blushed, the maid not at all. (M. C. 20)

Ein konditionaler Gegensatz und *it is* im Hauptsatz geben einem Satz ungewöhnlichen Nachdruck. *If any one knew the heath well, it was Clym.* (Ret. 205)

Der konditionale Nebensatz ist verneinenden, der gekürzte Hauptsatz bejahenden Inhaltes. Am Satzbeginn steht dazu noch die adversative Konjunktion however. However if God *disposed not, woman did.* (Jude 260)

Der Satz: *and one there was,* läßt den im unmittelbar vorangehenden Satz als möglich hingestellten Umstand tatsächlich eintreten. The voice of his distress was sufficiently loud to be audible to any one who might have been there to hear it; *and one there was.* (Woodl. 446)

Das veraltende *whither* steht am Satzkopf. *Whither* they had gone nobody knew, chiefly because nobody cared to know. (Jude 388)

Ein Adverb steht am Satzschluß. „Gabriel," she said, automatically, when he entered, turning up a face of which only the well-known lines remained to tell him it was hers, all else in the picture having faded' *quite.* (M. C. 449) His spirits were oozing out of him *quite.* (Ebd. 332) The cow had ceased to give milk for that year, and Bathsheba Everdene came up the hill *no more.* (Ebd. 27) Zwei oder mehrere längere Adverbien stehen am Satzschluß. The position was becoming a very trying one for Melbury, corporeally and mentally. (Woodl. 320) Jude's eyes swept all the views in succession, *meditatively, mournfully, yet sturdily.* (Jude 141)

Die steigernde Partikel *far* steht hinter dem zu steigernden Adjektiv. The plantations were always weird at this hour of eve — more spectral *far* than in the leafless season, when . . . (Woodl. 375)

Das Adverb, das mit dem Verb zusammen einen Begriff bildet, wird an den Satzkopf gestellt. 'B.E.' is newly stamped upon the shorn skin, and *away* the simple dam leaps, etc. (M. C. 169) *Down* they sat again, and recommenced with single guinea stakes, . . . (Ret. 273) Im dramatischen Bericht Dr. Fitzpiers's, der seiner Frau Grace vorgibt, er hätte Suke Damson einen Zahn gezogen. *Down* she sat and *out* it came; a lovely molar, not a speck upon it; and *off she* went with it in her handkerchief, much contented, though it would have done good work for her for fifty years to come'. (Woodl. 215)

Häufig wird die Emphase ausgedrückt durch die Umschreibung des Verbums mit *to do.* Such a perfect, delicate, and necessary finish *did* the figure *give* to the dark pile of hills that it seemed to be the only obvious justification of their outline. (Ret. 13) Das mit to do umschriebene Verb steht an der Satzspitze. Meanwhile Jim Starks as the Valiant Soldier had come forward, and, with a glare upon the Turk, replied —

„If, then, thou art that Turkish knight,
Draw out thy sword, and let us fight!"

And *fight* they *did;* the issue of the combat being that the Valiant Soldier was slain by a preternaturally inadequate thrust from Eustacia, etc. (Ret. 158)

Sehr nachdrücklich ist die folgende Konstruktion: umschriebenes Verb, and plus Adverb. They (Bathsheba's Tränen) *did flow* and *plenteously,* and one fell upon the stone bench beside her. (M. C. 461)

Die adverbielle Bestimmung eines Hauptsatzes folgt diesem nach einem Komma; die Konjunktion and verbindet sie mit dem Hauptsatz. Thomasin coloured a little, *and not with love.* (Ret. 49) Gabriel meditated, *and so deeply* that he brought small furrows into his forehead by sheer force of reverie. (M. C. 29)

Satzteile, meistens Objekte oder Subjekte werden mit Vorliebe aus dem syntaktischen Zusammenhang herausgenommen und nach einem Komma an den Schluß gestellt, wo sie größeren Nachdruck erhalten. Her own bedroom wore at once a look more familiar than when she had left it, *and yet a face* estranged. (Woodl. 55) But to do this a good deal of coaching would be necessary, *and much natural ability.* (Jude 140)

Ein Adjektiv im Komparativ tritt an die Satzspitze. *Taller* the tree certainly did seem, the gauntness of its now naked stem being more marked than before. (Woodl. 124)

An der Spitze zweier unverbundener Sätze steht je ein Komparativ. *Denser* grew the darkness, *more developed* the windvoices, and still no recognizable spot or outlet of any kind appeared, . . . (Woodl. 303)

Einer negativen Aussage wird eine positive gegenübergestellt. He was not temporarily overlaid with the colour: *it permeated* him. (Ret. 9) Her journey back was rather a meander than a march. It had no sprightliness, no purpose; *only a tendency.* (Tess 387) Upheld by the momentum of the time Tess knew nothing of this; did not see anything; did not know the road they were taking to the church. *She knew that Angel was close to her;* all the rest was a luminous mist. (Tess 274) It was the united products of infinitesimal vegetable causes, (die das eigentümliche Rauschen des Windes auf Egdon Heath verursachen) and these were neither stems, leaves, fruit, blades, prickles, lichen, nor moss.

They were the mummied heath-bells of the past summer, originally tender and purple, now washed colourless by Michaelmas rains, and dried to dead skins by October suns. (Ret. 60)

Unsere Aufmerksamkeit wird weiter erregt durch Sätze, die auf unmittelbar Folgendes hinweisen. Solche Sätze stehen entweder am Beginn oder am Schluß eines Paragraphen. The form was so

much like an organic part of the entire motionless structure that to see it move would have impressed the mind as a strange phenomenon. Immobility being the chief characteristic of that whole which the person formed portion of, the discontinuance of immobility in any quarter suggested confusion.

Yet that is what happened. The figure perceptibly gave up its fixity, shifted a step or two, and turned round. (Ret. 14) By the time that Melbury reached the park he was prepared to go any length in combating this rank and reckless errantry of his daughter's husband. He would fetch home Edred Fitzpiers to-night by some means, rough or fair; in his view there could come of his interference nothing worse than what existed at present. *And yet to every bad there is a worse.* (Woodl. 314) Und nun folgt im nächsten Paragraphen die verhängnisvolle Begegnung Dr. Fitzpiers's mit Melbury.

Einer längeren bejahenden Aussage wird eine ganz kurze, verneinende Aussage gegenübergestellt. Some men would have cast scruples to the winds, and ventured it, oblivious both of Sue's declaration of her neutral feelings, and of the pair of autographs in the vestry chest of Arabella's parish church. *Jude did not.* (Jude 196)

Eben Ausgeführtes wird am Anfang oder am Schluß eines Paragraphen — in einen einzigen Satz konzentriert — kurz zusammengefaßt. Es wird erzählt, wie der Coiffeurmeister Percomp seinen Lebensunterhalt verdient. Nevertheless, this sort of support did not quite fill his children's mouths, and they had to be filled. So behind his house there was a little yard, reached by a passage from the backstreet, and in that yard was a pole, and under the pole a shop of quite another description than the ornamental one in the front street. Here on Saturday nights from seven till ten he took an almost innumerable succession of twopences from the farm-labourers who flocked thither in crowds from the country. *And thus he lived.* (Woodl. 41) Bisweilen steht ein etwas längerer Satz am Ende eines Paragraphen, der das Vorhergesagte gleichsam kritisch beleuchtet. So wird von Wildeve zusammenfassend gesagt: Altogether he was one in whom no man would have seen anything to admire, and in whom no woman would have seen anything to dislike. (Ret. 47)

Die Hervorhebung geschieht mittelst *one point, one thing, feature, fact, speciality, particular. One point* was evident in this; *that* she had been existing in a suppressed state, and not in one of languor, or stagnation. (Ret. 62) *One thing* was clear — *any*

acquaintance with her could only, with a due regard to his future, be casual, at most of the nature of a mild flirtation; for he had high aims, and they could some day lead him into other spheres than this. (Woodl. 57) But the worst *feature* in the case was one which did not appear in the landscape; *it was the man.* (Ret. 118) But no husband came. The *fact* was *that* Melbury had been much mistaken about the condition of Fitzpiers. (Woodl. 330) *One speciality* of Fitzpiers was respected by Grace as much as ever: *his professional skill.* (Woodl. 396) Thus she had but little pretension to beauty, save in *one prominent particular — her hair.* (Woodl. 8)

Sehr nachdrücklich ist das Folgende: *The next thing Gabriel did was to make a mistake.* (M. C. 154)

As for hebt ein Subjekt hervor. *As for his look,* it was a natural cheerfulness striving against depression from without, and not quite succeeding. (Ret. 162)

This was how im Ausrufesatz hebt ebenfalls hervor. *This was how* she had set about doing her best to escape her passionate bondage to him! (Woodl. 332)

Oder einen Paragraphen einleitend: *All that* a tender nurse could do, *Grace did;* and . . . (Woodl. 395)

Es wird erzählt, was die Menschen, die sich in einer gegebenen Situation befinden, tun, um ohne Schaden zu nehmen, aus dieser herauszukommen. Auch Eustacia tut das, was die meisten Menschen in diesem Falle tun würden. Sie tut es noch in stärkerem Grade als die meisten ihrer Mitmenschen. The only way to look queenly without realms or hearts to queen it over is to look as if you had lost them; *and Eustacia did that to a triumph.* (Ret. 79)

Eine andere Möglichkeit der Hervorhebung. They consequently crept up to one another, and being in the dark, lonely, and weary, did — *what neither had dreamed of doing beforehand* — clasped each other closely. (Woodl. 305)

Das possessive Verhältnis wird besonders betont durch die Kombination: Nomen, Präposition of + Possessivpronomen. She only valued rest to herself when it came in the midst of other people's labour. Hence she hated Sundays when all was at rest, and often said they would be *the death of her.* (Ret. 81)

Eine Frage, deren Beantwortung wir sogleich oder dann erst nach und nach erfahren, am Beginn eines Paragraphen stehend, erweckt unsere Aufmerksamkeit besonders stark. Dieses Stilmittel verwendet Hardy jedoch nur selten. *What was the great world to Mrs. Yeobright?* A multitude whose tendencies could be perceived, though not its essences. (Ret. 233) Es ist die Rede von Eustacia Vye. *Where did her dignity come from? By a latent vein from*

Alcinous' line, her father hailing from Phaeacia's isle? — or from Fitzalan and De Vere, her maternal grandfather having had a cousin in the peerage. (Ret. 78) *Why did Mrs. Dollery's van on its return from Sherton, instead of passing along the highway to Abbot's Cernel direct, turn one Saturday night into Little Hintock Lane, and never pull up till it reached Mr. Melbury's gates?* (Woodl. 217)

Eine emphatische Wirkung wird meiner Ansicht nach auch erzielt durch die archaisch-biblische Verneinung. Besonders in Tess und Jude kommen solche Verneinungen öfters vor. She *knew not* what was expected of women in such cases; and she had no counsellor. (Tess 276) Auch bei anderen Verben als to know kommt diese Verneinung vor. Venn *spoke not* another word. (Ret. 108) But he *said not* a word to her about her revelation, even when they were alone. (Tess 270) He saw that his destiny *lay not* with these, but among the manual toilers in the shabby purlieu which he himself occupied, . . . (Jude 142) However, if God *disposed not,* woman did. (Jude 260) Besonders emphatisch ist diese Verneinung in einem kurzen Satz, weil sie auf einen längern Konditionalsatz folgt. Winterborne sped on his way to Sherton Abbas without elation and without discomposure. Had he regarded his inner self spectacularly, as lovers are now daily more wont to do, he might have felt pride in the discernment of a somewhat rare power in him, that of keeping not only judgement by emotion suspended in difficult cases. *But he noted it not.* (Woodl. 39)

Die Nachstellung des Adjektivs. Verschiedene Gründe führen zur Nachstellung des Adjektivs. Das Adjektiv erscheint bedeutsamer oder mindestens ebenso bedeutsam wie das Substantiv . . ., for which purpose he had been obliged to buy several acres of hazel brushwood *standing.* (Woodl. 284) So spoke love *renascent,* preparing the way for Tess's devoted outpouring, etc. (Tess 441) Adjektiva auf -able stehen gelegentlich nach. Her tears fell fast beside the unconscious pair in the coffin: tears of a complicated origin, of a nature *indescribable, almost indefinable* except as other than those of simple sorrow. (M. C. 348) Following steht bisweilen nach. How Gillingham's doubts were disposed of will most quickly appear by passing over the series of dreary months and incidents that followed the events of the last chapter, and coming on to a Sunday in the February of the year *following.* (Jude 321)

Es folgen dem Nomen thing vier adjektivische Nachstellungen. Twilight combined with the scenery of Egdon Heath to evolve a

thing *magestic without showiness, emphatic in its admonitions, grand in its simplicity.* (Ret. 4)

Am häufigsten ist die Nachstellung zweier Adjektiva, von denen das eine den Gegensatz des andern bildet. Diese zwei Adjektiva umgrenzen so das Substantiv, sie setzen seinem Begriffsinhalt ganz bestimmte Grenzen. The hollow seemed a nursery of pestilences *small and great.* (M. C. 356) In a moment he dexterously lifted upon his knee the great board with its assembled notabilities *divine and human,* and raised it to the top of his head, etc. (Jude 112) Bisweilen steht both vor dem ersten Adjektiv. His courious and sudden antipathy to ecclesiastical work, *both episcopal and non-conformist,* which had risen in him when suffering under a smarting sense of misconception. (Jude 389) Im Dialog. He's been courted by sixes and sevens — all the girls, *gentle and simple,* for miles round, have tried him. (M. C. 84)

IV. Kapitel.

Rhetorische Mittel.

Wiederholung und Steigerung. Die Wiederaufnahme und Steigerung eines bestimmten Wortes beschränkt sich nicht nur auf das aufgenommene Subjekt bezw. Objekt und das Prädikatsadjektiv. Jede Wortart kann wieder aufgenommen werden. Diese Wiederaufnahme bedeutet Emphase, ist rhetorisch.

Eine adverbielle Bestimmung wird in gesteigerter Form wiederholt und an den Schluß des Satzes gestellt. The face was well shaped, *even excellently*. (Ret. 161)

Das Prädikatsadjektiv wird wiederholt und durch *very* verstärkt. Marty gladly assented, for she was weary, *very weary,* after working all night and keeping afoot all day. (Woodl. 46) Das prädikativische Adjektiv *more* wird wiederholt und durch *far* verstärkt. It was more, *far more;* a country-house built for enjoyment pure and simple. (Tess 43) Ein prädikativisches Adjektiv wird wiederholt und verstärkt durch den Komparativ und dann in einem selbständigen Satz mit Hilfe dreier Adjektiva genau umschrieben. Still, it was strange that they should have come to her while yet so young; *more than strange; it was impressive, interesting, pathetic.* (Tess 162)

Das Subjekt wird wieder aufgenommen und sein Inhalt durch den Komparativ *more* gesteigert. Sodann nimmt das Pronomen *it* es nochmals auf und prädiziert es endgültig. Her seeming indecision was, in fact, *more than indecision: it was misgiving.* (Tess 61)

Ein zweites Prädikat von stärkerem Begriffsinhalt als das erste, unverbunden dem ersten Prädikat folgend, steigert. The problem occupied him, *distracted* him. (Jude 200) Dieser Satz schließt einen Paragraphen. Eine Steigerung nur liegt im folgenden Beispiel vor. His homeliness no longer offended her acquired tastes; his comparative want of so-called culture did not now *jar* on her intellect; his country dress even *pleased* her eye; his exteriour roughness *fascinated* her. (Woodl. 277)

Ein Subjekt wird variiert und gesteigert. There was a dreaminess, *a preoccupation, an exultation,* in the maternal look which the girl could not understand. (Tess *22*)

Das Adverb, das mit dem Verbum zusammen eine Korrelation bildet, wird oft wiederholt und verstärkt, wenn es getrennt vom Verb am Satzkopf steht. Up, *upward* they crept, a stray beam of the sun alighting every now and then like a star on the blades of the pomace-shovels, which . . . (Woodl. 259) Diese Wiederholung wird in einer mit *and* angehängten Wortgruppe noch komparativisch gesteigert. Down, *downward* they went, and yet *further down* — their descent at each step seeming to outmeasure their advance. (Ret. 38) Die Präposition folgt dem Verb und wird wiederholt. By degrees, as she sat on and *on,* Felice's mind — helped perhaps by the anti-climax of supposing that her lover was unharmed after all her fright about him — drew wondrously strong in wise resolve. (Woodl. *332*) The spectator gazed on and *on* till the windows and vanes lost their shine, going out almost suddenly like extinguished candles. (Jude 20)

Das Verbum selber wird wiederholt, die Präposition steht nur einmal. He lingered and *lingered on,* till there was no difference between the eastern and western expanses of sky, and . . . (M. C. *264*) Gern wird das Verbum allein wiederholt. She entered her bedroom and sat by the window, and thought and *thought* till night enveloped her, and the extreme lines only of her shape were visible. (M. C. 385) He thought and *thought,* and at last decided that as good a way as any would be to give a Christmas party, and ask Grace and her parents to come as chief guests. (Woodl. 76)

An das wiederholte Verbum tritt noch ein Adverb. Wildeve stood, and *stood longer* and breathed perplexidly, and then said to himself with resignation, 'Yes etc. (Ret. 58)

Das Prädikat, das nur einmal stehen müßte, steht zweimal. Es hebt dadurch die verschiedenen Objekte hervor. Bathsheba's eyes had been accidentally lifted at that moment, and she *saw* the action and *saw* the hair. (M. C. 319) She became conscious of something touching her hand; *it was* softness and it *was* warmth. (Ebd. 313)

Das Verbum steht im Infinitiv und wird mit seinem Hilfsverbum zusammen wiederholt. Her freshness would pass, the long-suffering devotion of Giles might suddenly end — *might end* that very hour. (Woodl. *362*) Das Verbum wird wiederholt, um ein wichtiges, zweites Objekt stark hervortreten zu lassen. Marty reflected, and perceived that Mrs. Charmond must have recognized her plodding up

the hill under the blaze of the lamp: *recognized,* probably, her stubbly poll (since etc. . . .) (Woodl. 46)

Auch die Figura etymologica bewirkt eine Art Verstärkung. Wildeve *breathed the breath* of one intolerably bored, and glanced through the partition at the prisoners. (Ret. 53)

Ein Adjektiv in attributiver Stellung wird wiederholt. Thus he remained for a long *long* time — a pitiable object enough to one who had seen him; . . . (Woodl. 285)

Die dreimalige Wiederholung der Konjunktion *and,* mehrere Infinitive verbindend, erweckt den Eindruck langer kummervoller Tage und Nächte, die auf Bathsheba warten, nachdem sie sich nicht getraut, Oak ihre Sorgen mitzuteilen. She must suspect, *and* guess, *and* chafe, *and* bear it all alone. (M. C. 346) Tess macht sich Sorgen um den folgenden Tag und um ihre Zukunft, nachdem ihre Freundinnen, deren Lachen und Schwatzen ihre Sorgen ein wenig vergessen ließ, sie wieder verlassen haben. *And* the despondency of the next morning's dawn, when it was no longer Sunday, but Monday; *and* no best clothes; *and* the laughing visitors were gone, *and* she awoke alone in her old bed, the innocent younger children breathing softly around her. (Tess 108) Die Zeit, die Angel Clare und Tess auf ihrer Flucht, unbehelligt von ihren Verfolgern, in einem einsam stehenden, leeren Hause verbringen, wird anschaulich dargestellt durch die mehrmalige Wiederholung von *and.* They were indisposed to stir abroad, *and* the day passed, *and* the night *following, and* the next, *and* next; till, almost without their being aware, five days had slipped by in absolute seclusion, not a sight or sound of a human being disturbing their peacefulness, such as it was. (Tess 506)

Die viermalige Wiederholung von *together,* einerseits Marty South und Giles Winterborne geltend, andererseits die nur von diesen zwei eben genannten Menschen verstandenen, geheimnisvollen Laute des Waldlandes bezeichnend, ist recht wirkungsvoll. They had planted *together,* and *together* they had felled; *together* they had, with the run of the years, mentally collected those remoter signs and symbols which seen in few were of runic obscurity, but all *together* made an alphabet. (Woodl. 415)

Das Relativpronomen *what* steht vor vier verschiedenen Objekten . . . — but he did not know at that time the full depth of her devotion, its single-mindedness, its meekness; *what* long-suffering it guaranteed, *what* honesty, *what* endurance, *what* good faith. (Tess 274)

And nimmt *thus,* das satzverknüpfende Adverbium bezw. Adjektiv nochmals auf. It took Jude rather by surprise that the man

with the soul was thus and *thus;* and he felt that he could not open up his confidences. (Jude 245)

Ein Nomen im Plural mit der Präposition *of* wiederholt ein gleichlautendes Nomen. He gazed at her in undisguised admiration. Here was a soul *of souls!* Dieser Ausrufesatz ist charakteristisch für Dr. Fitzpiers, gerade wie die dreimalige Wiederholung von *nothing* ein wenig vom innersten Wesen Mrs. Charmond's bloßlegt. 'I am the most inactive woman when I am here, 'she said. 'I think sometimes I was born to live and do *nothing, nothing, nothing* but float about, as we fancy we do sometimes in dreams. But that cannot be really my destiny, and I must struggle against such fancies'. (Woodl. 72)

Die mehrmalige Wiederholung der Präposition *upon* hebt jedes einzelne Hausgerät der obdachlosen Familie d'Urberville, das an der Kirchhofmauer auf einem Haufen liegt, anstatt daß es seinen altgewohnten Platz im Hause einnimmt, hervor. The cold sunlight of this spring evening peered invidiously *upon* the crocks and kettles, *upon* the bunches of dried herbs shivering in the breeze, *upon* the brass handles of the dresser, *upon* the wicker-cradle they had all been rocked in, and *upon* the well-rubbed clock-case, all of which gave out the reproachful gleam of indoor articles abandoned to the vicissitudes of a roofless exposure for which they were never made. (Tess 467)

Die Anapher oder die Wiederholung gleicher Satzteile. Die Anapher ist rhetorisches Stilmittel. Sie kann Anfangsanapher sein und aus einem Wort bestehen. *No* mother existed to absorb his devotion, *no* sister for his tenderness. *no* idle ties for sense. (M. C. 139) Die erlebte Rede beginnt anaphorisch. The old times came back to him in dim procession. *How* he had been snubbed; *how* Melbury had despised his Christmas party; *how* that sweet,, coy Grace herself had looked down upon him and his household arrangements, and poor Creedle's contrivances! (Woodl. 347)

Zwei daß-Sätze haben eine dreigliedrige Anapher. *That she was* tall and straight in build, *that she was* ladylike in her movements, was all that could be learnt of her just now, . . . (Ret. 59)

Sie setzt sich zusammen aus zwei Wörtern, ist dreigliedrig; vor das dritte Glied tritt and. *Above the* plain rose the hill, *above the* hill rose the barrow, and *above the* barrow rose the figure. (Ret. 13)

Sie ist Anfangsanapher und Innenanapher zugleich, beide bestehen aus drei Gliedern. *When they want* to be praised, *which*

is often; *when they want* to be mastered, *which* is sometimes; and *when they want* no nonsense, *which is* seldom. (M. C. 190)

Die Antithese. Das Abwägen, das Herausarbeiten eines Gegensatzes, läßt die Beziehung der Dinge zueinander am deutlichsten erkennen. Hardy greift oft zur Antithese, weil dieses Stilmittel seiner wissenschaftlich-gelehrten Natur entspricht.

Die Antithese tritt unter recht verschiedenen Formen auf. Zwei Hauptsätze sind vollständig parallel gebaut. Die adversative Konjunktion fehlt, hingegen steht ein Doppelpunkt an ihrer Stelle. He feared anew that they could never be happy together, even should she be free to choose him. *She was accomplished: he was unrefined.* (Woodl. 219)

Das Subjekt eines Hauptsatzes wird dem Objekt eines zweiten Satzes gegenübergestellt. Der erste Satz steht im Passiv und damit also das Subjekt an der Satzspitze. Der zweite Satz ist aktivisch, sein Objekt steht am Satzschluß. The subtle *beauties* of the heath were *lost* to Eustacia; she only *caught its vapours.* (Ret. 81)

Der Gegensatz wird durch *rather . . . than* ausgedrückt. Gern werden so Personen charakterisiert. . . . .; women who lingeringly smile their meanings to men *rather than* speak them, who inveigle *rather than* prompt, and take advantage of currents *rather than* steer. (Woodl. 72) His face was *rather* soft *than* stern, charming *than* grand, pale *than* flushed. (Ebd. 126)

Der Gegensatz kommt zustande durch *less than.* The mouth seemed formed *less* to speak *than* to quiver, *less* to quiver *than* to kiss. Some might have added, less to kiss *than* to curl. (Ret. 76)

Einem längern, verneinenden Infinitivsatz steht ein kurzer, bejahender Satz mit Verbum finitum gegenüber. Twenty minutes' walking through copses, over a stile, and along an upland lawn, brought her to the verge of a deep glen, in which Hintock House appeared, immediately beneath her eye. *To describe it as standing in a hollow could not express the situation of the manor-house; it stood in a hole.* (Woodl. 69)

Vier kurzen Hauptsätzen wird ein ganz kurzer fünfter Hauptsatz gegenübergestellt. Die adversative Konjunktion fehlt. Outside the settle candles gutter, locks of hair wave, young women shiver, and old men sneeze. *Inside is Paradise.* (Ret. 161)

Der Gegensatz wird ausgedrückt durch *no . . . but, neither . . . nor, neither . . . nor, . . . but, not . . . but, . . . not . . . but.* Eustacia sighed: it was *no* fragile maiden sigh, *but* a sigh which shook her like a shiver (Ret. 73) It was at present a place perfectly accordant with man's nature —*neither* ghasty, hateful, *nor*

ugly: *neither* commonplace, unmeaning, *nor* tame; *but,* like man, slighted and enduring; and with all singularly colossal and mysterious in its swarthy monotony. (Ret. 6) The observer's eye was arrested, *not* by his face as a picture, *but* by his face as a page; *not* by what it was, *but* by what it recorded. (Ret. 198)

Der Gegensatz kommt zum Ausdruck, indem Wortgruppen mit gegensätzlichem Begriffsinhalt einander gegenübergestellt werden: for instance, *he could speak of love and think of dinner; call on the husband to look at the wife; be eager to pay and intend to owe.* Der zwiespältige Charakter Troy's kommt darin sehr deutlich zum Ausdruck. (M. C. 194)

Die Antithese kommt auch im Dialog vor. „Well," continued Troy, „I suppose there is a *praise* which is *rudeness,* and that may be *mine,* at the same time there is a *treatment* which is *injustice,* and that may be *yours.* (M. C. 198)

Die Antithese erstreckt sich über mehrere Sätze. The drops which lashed her face were *not scorpions, but prosy rain;* Edgon in the mass was *no monster whatever, but impersonal open ground.* Her *fears* of the place were *rational,* her *dislikes* of its worst moods *reasonable.* (Ret. 431)

Sie bietet eine knappe Zusammenfassung von eben Gesagtem. The lip-shades that had meant seductiveness were now made to express supplication; the glow on the cheek that yesterday could be translated as riotousness was evangelized to-day into the splendour of pious rethoric; *animalism* had become *fanaticism; Paganism Paulinism; . . .* (Tess 394)

Am Schluß eines Paragraphen stehend, faßt sie vorher Gesagtes abwägend zusammen. *To be yearning for the difficult, to be weary of that offered; to care for the remote, to dislike the near; it* was Wildeve's nature always. (Ret. 254)

Without mit dem Partizip hebt das im Verbum finitum Gesagte wieder auf. Through want of it she had *sung without being merry, possessed without enjoying, outshone without triumphing.* (Ret. 79)

Von einem Subjekt wird etwas Positives ausgesagt, dann mit Hilfe einer adverbiellen Antithese modifiziert. Boldwood looked at her — *not slily, critically or understandingly, but blankly at gaze, in the way a reaper looks up at a passing train — as something foreign to his element, and but dimly understood.* (M. C. 133)

Die Antithese wird mit verschiedenen Mitteln mehrmals ausgedrückt. The house was of *no marked antiquity, yet of a well-*

advanced age; older than a stale novelty, but no canonized antique; faded, not hoary; . . . (Woodl. 26)

In Ret., wo die Antithese am häufigsten ist, wird das Leben und Treiben Diggory Venn's in antithetischen Sätzen geschildert. Diese Antithesen tragen viel zum Geheimnisvollen, das ihn umwebt, bei. The reddleman lived like a gipsy; *but gipsies he scorned.* He was about as thriving as travelling basket and mat makers; *but he had nothing to do with them.* He was more decently born and brought up than the cattle-drovers who passed and repassed him in his wanderings; *but they merely nodded to him.* His stock was more valuable than that of pedlars; *but they did not think so, and passed his cart with eyes straight ahead.* He was such an unnatural colour to look at that the men of roundabouts and waxwork shows seemed gentlemen beside him; *but he considered them low company, and remained aloof.* Among all these squatters and folks of the road the reddleman continually found himself; *yet he was not of them.* (pag. 90)

Graphische Stilmittel: Gedankenstrich und Bindestrich. Zu recht verschiedenen Zwecken dient Hardy der Gedankenstrich. M. L. Hänsch befaßt sich mit dem Gedankenstrich unter dem Titel: Die Parenthese als Stilmittel für das Einfangen von Meditationen. (pag. 7) Sie bringt vorwiegend Belege für psychologische Erläuterungen, reflektierende Rück- und Ausblicke und philosophische Gedanken, die Hardy mit Vorliebe in Parenthesen hineinlegt. Sie sagt (pag. 7): Die Parenthese hat bei den Impressionisten einen anderen Ursprung und andere Bedeutung als bei Hardy. Zeigen die Parenthesen bei den Impressionisten gerade die passive Hingabe an den *Ablauf* ihrer Impressionen, so enthüllen die Parenthesen bei Hardy den auf einem aktiven Willensakt beruhenden *Verlauf* seiner Meditationen bis ins Einzelne. Sie zeigen, wie durchdacht jeder Eindruck, jede Vorstellung und jeder Gedanke Hardy's ist.

All das stimmt für den Roman Tess, den allein M. L. Hänsch untersucht. Es trifft aber nicht unbedingt zu für M. C., Ret. und Woodl., in denen die Parenthese auch noch andere Funktionen hat als die von M. L. Hänsch erwähnten.

In einer solchen Parenthese findet sich ein Stück Heimatwissen . . . by a prickly tuft of the large *Ulex Europaeus — which will act as a sort of hairbrush* — she would go back a few steps, . . . (Ret. 76)

Die Parenthese führt nach einer Spannung erregenden Umschreibung eine die Spannung lösende Erklärung ein. She had walked three or four miles westward when that prescriptive com-

fort and relief to wanderers in woods — *a distant light* — broke at last upon her searching eyes. (Woodl. 376)

Sie dient zur Wiederaufnahme und Verstärkung eines Wortes. The sky was clear — *remarkably clear* — . . . (M. C. 9) Sie korrigiert impressionistisch einen soeben empfangenen Eindruck. Afterwards a light — *two lights* — arose from the remote shade, and grew larger. (M. C. 310)

Der Bindestrich. — Der Bindestrich weist nachdrücklich auf ein erklärendes Substantiv hin. One characteristic preeminently marked him-*dignity* (M. C. 104) Gabriel looked at the driver of the gig, and saw a woman - *Bathsheba, his mistress.* (M. C. 250)

Er steht — wie auch der Doppelpunkt — vor einer gedrängten antithetischen Zusammenfassung von eben Ausgeführtem. The great aids to idealization in love were present here: occasional observation of her from a distance, and the absence of social intercourse with her - *visual familiarity, oral strangeness.* (M. C. 142) That stillness which struck casual observers more than anything else in his character and habit, and seemed so precisely like the perfect balance of enormous antagonistic forces - *positives and negatives in fine adjustement.* (M. C. 137)

V. Kapitel.

Die erlebte Rede.

Wenn der Realist Hardy die direkte Rede, die die Aufgabe hat, eine sprechende Person und deren unmittelbare Aeußerungen, wie sie sich aus der sozialen Stellung, der intellektuellen und ethischen Konstitution ergeben, zu charakterisieren, ausgiebig verwendet, so bietet sich ihm in der erlebten Rede eine Stilform, mit deren Hilfe die ureigensten Gedanken und Gefühle der Gestalten lebendig zum Ausdruck kommen.

Hardy greift meistens dann zu diesem Stilmittel, wenn es sich darum handelt, das stürmisch bewegte, aufgewühlte Innenleben vor allem seiner Hauptgestalten möglichst anschaulich zu gestalten, wie denn überhaupt Hardy nur den wichtigsten Ereignissen und Situationen besondere Form verleiht.

Selten nur verwendet er dieses Stilmittel in der Darstellung der Gedanken- und Gefühlswelt der *Neben*gestalten. Bei Figuren wie Sergeant Troy in M. C. würde die erlebte Rede unnatürlich wirken. Denn Troy ist nicht ein kontemplativer Mensch mit starken ethischen Bindungen, nach denen sich sein Tun richtet. Für ihn gibt es kaum innere Konflikte. Er ist impulsiv handelnder Sinnenmensch. Aehnlich steht es mit Wildeve in Ret. und mit Dr. Fitzpiers in Woodl.

Hingegen bietet die Darstellung der Gefühls- und Gedankenwelt der feinfühlenden Frauengestalten der erlebten Rede ein reiches Feld. Das geistig-seelische Leben der bloß sinnlich-triebhaften Arabella aber stellt Hardy auch nicht mit der erlebten Rede dar. Die Konflikte und Erschütterungen, die das Seelenleben der Gestalten Hardy's bis auf den Grund aufwühlen, die heimlichen Wünsche des Herzens, die bitteren Enttäuschungen des Lebens, sie alle bilden eine günstige Voraussetzung für das Stilmittel der erlebten Rede. Die erlebte Rede bekommt so einen bestimmten, abgegrenzten Raum zugewiesen, den sie selten überschreitet, auf dem sie sich aber lebhaft entwickelt.

Der Junggeselle Boldwood hat von Bathsheba Everdene ein am Valentinstag abgesandtes Liebesbriefchen, eine sogenannte „valen-

tine", zugesandt bekommen. Er hat bisher zurückgezogen gelebt; er hat sich mit den Mädchen der Umgebung, die sich um seine Gunst bewarben, in keinerlei Weise eingelassen. Er ist ein Mensch von gewaltiger Gefühlstiefe. Einmal sagt Hardy von ihm: His equilibrium disturbed, he was in extremity at once. Noch nie aber hatte Boldwood einen Liebesbrief erhalten. Er sucht sich vorzustellen, wie dessen Schreiberin ausgesehen. Allmählich bringt seine Phantasie, aber nur in undeutlichen Zügen, das Bild einer schreibenden Frau hervor. He looked again at the direction. The mysterious influences of night invested the writing with the presence of the unknown writer. *Somebody's — some woman's — hand had travelled softly over the paper bearing his name; her unrevealed eyes had watched every curve as she formed it; her brain had seen him in imagination the while. Why should she have imagined him? Her mouth — were the lips red or pale, plump or creased? — had curved itself to a certain expression as the pen went on — the corners had moved with all their natural tremulousness: what had been the expression?* (M. C. 133)

Wie viel lebendiger, wie viel dramatischer die erlebte Rede wirkt als die schwerfällige Indirekte oder der Bericht zeigt das folgende Beispiel deutlich. Bathsheba hat soeben, in einem Augenblick des klaren, nüchternen Denkens, beschlossen, endgültig auf Troy zu verzichten. Im nächsten Augenblick aber kommt die gegnerische Macht, das Gefühl, zum Durchbruch, ganz spontan. Die Interjektion *alas* leitet die erlebte Rede ein. *Alas! Could she give up this new love — induce him to renounce her by saying she did not like him — could no more speak to him, and beg him, for her good, to end his furlough in Bath, and see her and Weatherbury no more?* Darauf erzählt der Autor von Bathsheba's nun wieder ruhiger gewordenen Gedankengängen. (M. C. 252) Dann aber springt sie jäh empor — offenbar ein erneuter Gefühlseinbruch. Die erlebte Rede setzt wieder ein. She jumped to her feet. *She would implore him by word of mouth to assist her in this dilemma. A letter to keep him away could not reach him in time, even if he should be disposed to listen to.*

Sodann folgen zwei Fragen des Autors selber, der damit auf das sonderbare, unlogische Verhalten Bathsheba's besonders aufmerksam macht und die zwei Möglichkeiten, durch die ihr Entschluß, Troy sofort aufzusuchen, entstanden, vorläufig noch offen läßt. Der Autor, der vorher hinter seine Gestalt zurückgetreten und ihr allein das Wort gelassen, tritt nun wieder selber in den Vordergrund, objektiv-kritisch das Vorgefallene beleuchtend. Wie-

der folgt ein Bericht. Bathsheba beschließt, Troy nicht sofort aufzusuchen, sie will nicht in der Nacht nach Bath fahren. — Endlich faßt sie den Entschluß doch noch, in derselben Nacht nach Bath zu fahren. *But could she go on to Liddy's and leave things to take their course? No, no; anything but that.* Wieder folgt ein Bericht des ihr Verhalten deutenden Autoren. Bathsheba was full of a stimulating turbulence, beside which caution vainly prayed for hearing. She turned back towards the village.

Eine Frage nach der anderen stürmt auf Oak ein, als er auf Geheiß Bathsheba's nach Casterbridge reitet, um einen Arzt zu holen, da Boldwood Troy erschossen hat. Das schreckliche und unerwartete Ereignis hat auch den sonst so ruhigen und besonnenen Mann aus der Fassung gebracht, um so mehr, da er nicht Zeuge des Vorfalls war und deshalb nicht imstande ist, eine befriedigende Erklärung zu finden. Das alles wird äußerst dramatisch geschildert. Not till he had ridden more than a mile did it occur to him that he would have done better by sending some other man on this errand, remaining himself in the house. *What had become of Boldwood? He should have been looked after. Was he mad — had there been a quarrel? Then how had Troy got there? Where had he come from? How did this remarkable reappearance effect itself when he was supposed by many to be at the bottom of the sea?* (M. C. 449)

Nach Fanny Robin's Tod hat Bathsheba etwas von deren Verhältnis zu Troy erfahren. Es ist nichts Bestimmtes, aber sie ahnt Zusammenhänge und möchte alles wissen. Sie will Farmer Oak ausfragen. Zugleich hören wir aus ihrem ungesprochenen Monolog von Boldwood's und von Oak's Haltung dem Leben gegenüber. Sie selber möchte die Seelenruhe Oak's erreichen, die Boldwood's leidenschaftliche Natur ebensowenig aufzubringen vermag wie sie. She suddenly felt a longing desire to speak to some one stronger than herself, and so get strength to sustain her surmised position with dignity and her carking doubts with stoicism. *Where could she find such a friend? nowhere in the house. She was by far the coolest of the women under her roof. Patience and suspension of judgement for a few hours were what she wanted to learn, and there was nobody to teach her. Might she but go to Gabriel Oak! — but that could not be.* What a way Oak had, she thought, of enduring things. *Boldwood, who seemed so much deeper and higher and stronger in feeling than Gabriel, had not yet learned, anymore than she herself, the simple lesson which Oak showed a mastery of by every turn and look he gave — that among the multitude of interests by which he was surrounded, those which*

affected his personal well-being were not the most absorbing and important in his eyes. Oak meditatively looked upon the horizon of circumstances without any special regard to his own standpoint in the midst. That was how she would wish to be. But then Oak was not racked by incertitude upon the inmost matter of his bosom, as she was at this moment. Oak knew all about Fanny that she wished to know — she felt convinced of that. *If she were to go to him now at once and say no more than these few words. „What is the truth of the story?" he would feel bound in honour to tell her. It would be an inexpressible relief. No further speech would need to be uttered. He knew her so well that no eccentricity of behaviour in her would alarm him.* Dann geht sie hin zu seinem Hause, findet aber nicht den Mut, anzuklopfen und kehrt wieder um. (M. C. 345)

Wie lebendig steht Grace vor uns in der Sturmnacht, sich anklagend, allein in der Hütte, die Winterborne ihr überlassen. At last Grace could hardly endure the idea of such a hardship in relation to him. *Whatever he was suffering, it was she who had caused it; he had vacated his single-roomed hut on account of her. She was not worth such self-sacrifice; she should not have accepted it of him.* Und nun erinnert sie sich an sein Aussehen, als sie ihn das letztemal gesehen, und so genau, bis der schreckliche Gedanke Form faßt: Er ist krank. And then, as her anxiety increased with increasing thought, there returned upon her mind some incidents of her late intercourse with him, which she had heeded but little at the time. *The look of his face — Was it not thinner, less rich in hue, less like that of ripe Autumn's brother to whom she had formally compared him? And his voice; she had distinctly noticed a change in tone. And his gait; surely it had been feebler, stiffer, more like the gait of a weary man. That slight occasional noise she had heared in the day, and attributed to squirrels; it might have been his cough after all.* (Woodl. 387)

Suppose, das die erlebte Rede beginnt, klingt wie ein gedämpfter Aufschrei eines große Qualen leidenden Menschen, fast wie ein Vorwurf an einen Zuhörer, der jedoch nicht sichtbar ist. Troy soll beim Baden ertrunken sein. Bathsheba will es zwar nicht glauben. Plötzlich aber fällt ihr ein, daß Troy möglicherweise Fanny Robin in den Tod gefolgt sein könnte. Then Bathsheba said to herself that others were assured in their opinion; strange that she should not be. A strange reflection occured to her, causing her face to flush. *Suppose that Troy had followed Fanny Robin into another world. Had he done this intentionally, yet contrived to make his death appear like an accident.* (M. C. 391)

Eustacia macht sich bange Sorgen um ihre Zukunft, da Clym's Augenentzündung sich gefährlicher erweist, als man anfangs glaubte. Dreadful imaginings occured to Eustacia, but she carefully refrained from uttering them to her husband. *Suppose he should become blind, or, at all events, never recover sufficient strength of sight to engage in an occupation which would be congenial to her feelings, and conduce to her removal from this lonely dwelling among the hills? That dream of beautiful Paris was not likely to cohere into substance in the presence of this misfortune.* As day after day passed by, and he got no better, her mind ran more and more in this mournful groove, and she would go away from him into the garden and weep despairing tears. (Ret. 292)

In meisterhafter Weise handhabt Hardy dieses Stilmittel in Tess und Jude. Tess hat den Brief, in dem sie ihrem Geliebten Angel Clare das mitteilt, was sie ihm mündlich nicht zu sagen wagt, am Abend unter seiner Tür in sein Zimmer hineingeschoben. Am folgenden Morgen wartet sie pochenden Herzens auf sein Kommen. Schon die der erlebten Rede vorausgehenden Sätze sind stilisiert. It (ein kleines Geräusch in seinem Zimmer, das ihr sagt, daß er aufgestanden ist) came, as usual; he descended, as usual. She descended. Sie treffen zusammen, er küßt sie wie immer.

Surely it was as warmly as ever!

He looked a little disturbed and worn, she thought. But he said not a word to her about her revelation, even when they were alone. *Could he have had it?* Unless he began the subject she felt that she would say nothing. So the day passed, and it was evident that whatever he thought he meant to keep to himself. *Yet he was frank and affectionate as before. Could it be that her doubts were childish? that he forgave her; that he loved her for what she was, just as she was, and smiled at her disquiet as at a foolish nightmare? Had he really received her note?* She glanced into his room, and could see nothing of it. *It might be that he forgave her.* But even if he had not received it she had a sudden enthusiastic trust that he surely would forgive her.

Berichte des Autoren und erlebte Rede wechseln immer wieder ab in der Schlafwandlerszene. Das eine geht so unmittelbar in das andere über, daß es gelegentlich schwer hält, ihre Grenzen zu bestimmen. Der schlafwandelnde Angel Clare hat Tess in seine Arme genommen und schreitet mit ihr durch das Schlafzimmer. He paused in his labours for a moment to lean with her against the banister, *Was he going to throw her down?* Self-solicitude was near extinction in her, and in the knowledge that he had planned to depart on the morrow, possibly for always, she lay in his

arms in this precarious position with a sense rather of luxury than of terror. *If they could only fall together, and both be dashed to pieces, how fit how desirable.* Dann trägt er sie aus dem Haus und hinunter zum Bach. *Ah! now she knew what he was dreaming of — that Sunday morning when he had borne her along through the water with the other dairymaids, who had loved him merely as much as she, if that were possible,* which Tess could hardly admit.

Mitten auf dem schwankenden Brett, das die beiden Ufer verbindet, steht er still. *Was he going to drown her? Probably he was. The spot was lonely, the river deep and wide enough to make such a purpose easy for accomplishment. He might drown her if he would; it would be better than parting to-morrow to lead severed lives.*

The swift stream raced and gyrated under them, tossing, distorting, and splitting the moon's reflected face. Spots of froth travelled past, and intercepted weeds waved behind the piles. *If they could both fall together into the current now, their arms would be so tightly clasped together that they could not be saved; they would go out of the world almost painlessly, and there would be no more reproach to her, or to him for marrying her. His last half-hour with her would have been a loving one, while if they lived till he awoke his daytime aversion would return and this hour would remain to be contemplated only as a transient dream.*

Dann legt er sie in den Steinsarg, der neben der Abtei sich befindet. Er selber fällt in tiefen Schlaf. Tess sat up in the coffin. The night, though dry and mild for the season, was more than sufficiently cold to make it dangerous for him to remain here long, in his half-clothed state. *If he were left to himself he would in all probability stay there till the morning, and be chilled to certain death. She had heard of such deaths after sleep-walking. But how could she dare to awaken him, and let him know what he had been doing, when it would mortify him to discover his folly in respect of her?* Tess however, stepping out of her stone confine, shook him slightly, but was unable to arouse him without being violent. It was indispensable to do something, for she was beginning to shiver, the sheet being but a poor protection. Her excitement had in a measure kept her warm during the few minutes' adventure; but that beatific interval was over.

Tess hat noch keine Nachricht von ihrem Gatten erhalten, seitdem er ins Ausland gegangen. Sie will deshalb zu seinen Eltern gehen und sich dort nach ihm erkundigen. But now that she was stung to a fever by Izz's tale there was a limit to her powers of

renunciation. *Why had her husband not written to her? He had distinctly implied that he would at least let her know of the locality to which he had journeyed; but he had not sent a line to notify his address. Was he really indifferent? But was he ill? Was it for her to make some advance? Surely she might summon the courage of solicitude, call at the Vicarage for intelligence, and express her grief at his silence. If Angel's father were the good man she had heard him represented to be; he would be able to enter into her heart-starved situation. Her social hardship she could conceal.* (Tess 378)

Der arme Knabe Jude, der ein sehnsüchtiges Verlangen nach Bildung in sich trägt, hat den Hügel erklommen, von wo aus bei schönem Wetter Christminster, das Ziel seiner Wünsche, sichtbar ist. Fuhrleute, denen er begegnet, erzählen ihm von den Gelehrten in Christminster und von dem Leben dort draußen. Beim Heimgehen träumt er in seiner kindlichen Phantasie vom Glanz dieser Stadt. Wird es ihm auch einmal gelingen, sich dort festzusetzen und berühmt zu werden? Jude continued his walk homeward alone, pondering so deeply that he forgot to feel timid. He suddenly grew older. It had been the yearning of his heart to find something to anchor on, to cling to — for some place which he could call admirable. *Should he find that place in this city if he could get there? Would it be a spot in which, without fear of farmers, or hindrance, or ridicule, he could watch and wait, and set himself to some mighty undertaking like the men of old of whom he had heard?* As the halo had been to his eyes when gazing at it a quarter of an hour earlier, so was the spot mentally to him as he persued his dark way.

Der Gedanke an Christminster fasziniert ihn so, daß er anfängt, laut vor sich hin zu sprechen. Er ruht nicht, bis er eine ihm genügende poetische Bezeichnung für Christminster gefunden.

‚It is a city of light," he said to himself. „The tree of knowledge grows there," he added a few steps further on.

„It is a place that teachers of men spring from and go to."

„It is what you may call a castle, manned by scholarship and religion."

After this figure he was silent a long while, till he added:

„It would just suit me."

Jude möchte sich eine griechische Schulgrammatik verschaffen. Er wendet sich zu diesem Zwecke an Phillotson, seinen ehemaligen Lehrer, der in Christminster weilt. At this date Mr. Phillotson sent for his pianoforte, and it gave Jude a lead. *Why should he not write to the schoolmaster, and ask him to be so*

kind as to get him the grammars in Christminster? He might slip a letter inside the case of the instrument, and it would be sure to reach the desired eyes. Why not ask him to send any old second-hand copies, which would have the charm of being mellowed by the university atmosphere?

To tell his aunt of his intention would be to defeat it. It was necessary to act alone.

Jude macht Zukunftspläne wie so oft. Er hat sich schon gewisse Kenntnisse angeeignet, aber immer noch türmen sich gewaltige Schwierigkeiten zwischen dem Jetzt und der Zukunft auf. Er ist sich ihrer bewußt, aber er will sie mit seinem Willen und seiner Energie überwinden. In einem langen Selbstgespräch setzt er sein Programm fest. Dann folgt nach einem kurzen Bericht die erlebte Rede. Die direkte Rede würde hier zu grell wirken. *And what an example he would set! If his income were £ 5000 a year, he would give away £ 4500 in one form and another, and live sumptuously (for him) on the remainder. Well, on second thoughts a bishop was absurd. He would draw the line at an archdeacon. Perhaps a man could be as good and learned and as useful in the capacity of archdeacon as in that of a bishop.* Yet he thought of the bishop again. Es folgt wieder ein längeres Selbstgespräch, das zeitlich auf die unmittelbare Zukunft hinweist.

Jude will nach dem Streit mit seiner Frau freiwillig aus dem Leben scheiden. Er geht auf einen Teich hinaus und will sich ertränken. Aber die Eisdecke gibt nicht nach, obwohl er verzweifelte Anstrengungen macht, sie zu brechen. It was curious he thought. *What was he reserved for?* He supposed he was not a sufficiently dignified person for suicide. Peaceful death abhorred him as a subject, and would not take him.

What could he do of a lower kind than self-extermination; what was there less noble, more in keeping with his present degraded position? He could get drunk. Of course that was it; he had forgotten. Drinking was the regular, stereotyped resource of the despairing worthless.

Die erlebte Rede wirkt satzverkürzend, indem sie den Dialog unterbricht und zusammenfaßt. Then Jude confessed what was in his mind. He said it would surprise her, perhaps, after his having resolutely avoided all the old places for so long. But one thing and another had made him think a great deal of Christminster lately, and if she didn't mind, he would like to go back there. *Why should they care if they were known? It was over-sensitive of them to mind so much. They could go on selling cakes there, for that matter, if he couldn't work. He had no sense of shame at*

mere poverty; and perhaps he would be as strong as ever soon, and able to set up stonecutting for himself there.

Sue Bridehead und Jude Fawley haben ihre Tante beerdigt. Beim Abschied am folgenden Morgen möchte Jude Sue küssen. Sue sagt, das gezieme sich ihm, dem zukünftigen Theologen, nicht. Doch schließlich komme es auf die Bedeutung an, die er dem Kuß beilege. Then she had conceded that the fact of the kiss would be nothing: all would depend upon the spirit of it. If given in the spirit of a lover she could not permit it. „Will you swear that it will not be in that spirit?" she had said.

No: he would not. And then they had turned from each other in estrangement, and gone their several ways, till at a distance of twenty or thirty yards both had looked round simultaneously.

Jude und Arabella kommen von ihrem Sonntagsspaziergang zurück und begeben sich in Arabella's Haus. Indoors they went. *Did he want any tea? No, it was too late: he would rather sit and talk to her.* She took off her jacket and hat, and they sat down — naturally enough close together.

Recht fein abgestuft ist das Folgende. Dr. Fitzpiers und seine Frau treffen sich verabredeterweise nach ihrer Trennung. Fitzpiers möchte das Vorgefallene wieder gutmachen. Grace aber ist noch sehr zurückhaltend. „I have agreed to be here mostly because I wanted to ask you something important," said Mrs. Fitzpiers, her intonation modulating in a direction that she had not quite wished it to take. „I am most attentive," said her husband. „Shall we take to the trees for privacy?"

Grace demurred, and Fitzpiers gave in, and they kept outside by the gate.

At any rate, she would take his arm? This also was gravely negatived, the refusal being audible to Marty.

„Why not?" he inquired.

„Oh, Mr. Fitzpiers — how can you ask?"

„Right, right," said he, his effusiveness shrivelled up. (Woodl. 425)

In den bisher erwähnten Beispielen trat die erlebte Rede nach kürzern oder längern Berichten auf, oder im Wechsel mit direkter und indirekter Rede und gab meist mehreren Gedanken oder Gefühlen Ausdruck. Ebenso häufig finden sich kleine Stücke der erlebten Rede eingeflochten in Berichte oder Dialoge.. Ein Gedanke, ein unterdrückter Freudenschrei, ein Schmerzensschrei findet so seinen Ausdruck, oder eine rasch auftauchende Frage zeigt uns für einen Augenblick die sonst verdeckten, tiefsten Tiefen einer menschlichen Seele. Dr. Fitzpiers erzählt Grace Melbury, die ihn

in seinem Hause aufgesucht hat, er habe geträumt, und sie sei im Traum vor ihm erschienen. (Sie hatte tatsächlich einige Minuten vorher in seinem Zimmer gestanden, als er halbbewußt, aber mit offenen Augen auf dem Sofa lag.) 'Last night I sat up very late, 'he at last went on', and on that account I fell into a little nap on that couch about half-an-hour ago. And during my few minutes of unconciousness I dreamt — what do you think? — that you stood in the room'.

Should she tell? She merely blushed. — Die direkte Rede geht weiter. (Woodl. 164)

Tess erzählt der Mutter nach ihrer Heimkehr die Geschichte ihres Falles. Die Mutter hatte gehofft, Alec d'Urberville, der der Familie ein Geschenk zugesandt, würde Tess heiraten. Sie macht Tess Vorwürfe, daß er es nicht tut. Die zwei ersten Sätze der erlebten Rede, die Infinitivsätze, geben dem (in Tess's Augen) absurden Gedanken einer Heirat und ihrer Abscheu vor ihm, den lebendigsten Ausdruck. „See what he has given us — all, as we thought, because we were his kin. But if he's not, it must have been done because of his love for'ee. And yet you've not got him to marry!"

Get Alec d'Urberville in the mind to marry her! He marry her! On matrimony he had never once said a word. And what if he had?

Tess will, da Angel Clare nach einem Jahr immer noch nicht zurückgekommen ist, ihre Schwiegereltern aufsuchen und der Schwiegermutter die leidvolle Geschichte ihres Lebens anvertrauen. Zweimal hat sie an die Türe der Pfarrei geklopft; aber niemand kommt die Tür öffnen. Plötzlich fällt ihr ein, daß es Sonntag ist und daß alle in der Kirche sind. Tess went as far as the corner. She had done all she could do; but determined not to escape present trepidation at the expense of future distress, she walked back again quite past the house, looking up at all the windows.

Ah — the explanation was that they were all at church, everyone. She remembered her husband saying that his father always insisted upon the house-hold, servants included, going to morning-service, and, as a consequence, eating cold food when they came home.

Angel Clare teilt seiner Braut Tess mit, daß sie die Heiratsformalitäten nur mit einer „license" und nicht mit „banns" erledigen werden. Diese Mitteilung bringt für Tess große Erleichterung. So würde ihr Name nicht laut ausgerufen werden in der Kirche, und niemand würde aufstehen und Einspruch erheben gegen ihre Heirat. But to know that things were in train was an immense relief to Tess notwithstandig, who had well-nigh feared that some-

body would stand up and forbid the banns on the ground of her history. *How events were favouring her!* „I don't quite feel easy," she said to herself.

Beim Morgengrauen umkreisen die Polizisten Tess und Angel Clare, die auf der Flucht auf der großen Ebene die Nacht zugebracht. Für Angel Clare wird es nun entsetzlich klar, daß das was Tess ihm erzählt, wahr ist, nämlich daß sie Alec d'Urberville ermordet. He heard something behind him, the brush of felt. Turning, he saw over the prostate columns another figure; then before he was aware, another was at hand on the right, under a trilithon, and another on the left. The dawn shone full on the front of the man westward and Clare could discern from this that he was tall, and walked as if trained. They all closed in with evident purpose. *Her story then was true!* Springing to his feet, he looked around for a weapon, loose stone, means of escape, anything. By this time the nearest man was upon him.

Sue ist aus dem Internat entflohen und sucht mitten in der Nacht bei ihrem Cousin Jude Zuflucht. — Auch er war einmal in seiner Not zu ihr geflohen. Jude waited, knowing that she could enter easily enough, the front door being opened merely by a knob which anybody could turn, as in most old country towns. He palpitated at the thought that she had fled to him in her trouble as he had fled to her in his. *What counterparts they were!* He unlatched the door of his room, heard a stealthy rustle on the dark stairs, and in a moment she appeared in the light of his lamp.

Phillotson, der ehemalige Lehrer Jude's, und Sue Bridehead, die Cousine Jude's, schreiten durch das Dorf. Jude beobachtet sie von Ferne und sieht, wie Phillotson seinen Arm um die Hüfte Sue's legt. Jude, der seine Cousine Sue liebt, wird eifersüchtig; er möchte dazwischen treten. Aber — er hat gar kein Recht, sich einzumischen, er gehört ja Arabella. He could not interfere. *Was he not Arabella's?* He was unable to go on further, and retraced his steps towards Christminster.

Oft bestehen diese bruchstückartigen Teile der erlebten Rede aus einer Frage oder einer fragenden Vermutung und deren Beantwortung. Oak sieht aus einiger Entfernung, daß Bathsheba und Farmer Boldwood miteinander sprechen. What they conversed about was not audible to Gabriel, who was too independent to get near, though too concerned to disregard. The issue of their dialogue was the taking of her hand by the courteous farmer to help her over the spreading-board into the bright June sun-light outside. Standing beside the sheep already shorn, they went on

talking again. *Concerning the flock? Apparently not.* Gabriel theorized, not without truth, that in quiet discussion of any matter within reach of the speaker's eyes, these are usually fixed upon it.

Melbury beabsichtigt seine Tochter Grace, die von zarter Konstitution ist, von Hintock wegzusenden und teilt diese Absicht Dr. Fitzpiers mit. Dieser möchte sie gerne heiraten. Beim nüchternen Denken allerdings erheben sich in ihm allerlei Einwände gegen eine Verbindung mit ihr und ihrer Familie. Als ihm Melbury aber ganz unvermittelt mitteilt, daß sie Hintock für unbestimmte Zeit verlassen soll, glaubt er, ohne sie nicht mehr leben zu können. Alle Einwände gegen eine Verbindung mit ihr erscheinen ihm in diesem Augenblick belanglos. The timber-merchant had happened to call at a moment when Fitzpiers was at the springtide of a sentiment that Grace was a necessity of his existence. The sudden pressure of her form upon his breast as she came headlong round the bush had never ceased to linger with him since he adopted the manoeuvre for which the hour and the moonlight and the occasion had been the only excuse. *Now she was to be sent away.*

Ambition? — it could be postponed. Family? — a common culture and reciprocity of tastes had taken the place of family considerations nowadays. He allowed himself to be carried forward on the wave of his desire.

In den bisher erwähnten Beispielen wurde die erlebte Rede meistens entweder durch ein Verbum des Sagens und Denkens oder durch ein Nomen wie *reflexion* vorbereitet oder eingeleitet. Die kurzen Einsprengsel der erlebten Rede wurden entweder durch ein Fragezeichen oder durch ein Ausrufezeichen kenntlich gemacht. Sie tritt jedoch auch uneingeleitet auf. Die Melkerinnen auf Talbothays, die alle zusammen Angel Clare lieben, fragen ihren Meister, wie lange Angel Clare noch bei ihnen bleibe. Der Meister antwortet: „Well, I can't mind the exact day without looking at my memorandum-book," replied Crick, with the same intolerable unconcern. „And even that may be altered a bit. He'll bide to get a little practice in the calving out at the straw-yard, for certain. He'll hang on till the end of the year I should say." Die Wirkung dieser Antwort auf die Mädchen wird in erlebter Rede wiedergegeben. *Four months or so of torturing ecstasy in his society — of pleasure girdled about with pain. After that the blackness of unutterable night.* (Tess 202)

Sehr selten nur gibt die erlebte Rede wirklich gesprochene Rede wieder. Wir hören auf diese Weise die übereinstimmende Ansicht der Heidebewohner über die Rötelmänner. It was sometimes suggested that reddlemen were criminals for whose misdeeds

other men had wrongfully suffered: that in escaping the law they had not escaped their own consciences, and had taken to the trade as a lifelong penance. *Else why should they have chosen it?* In the present case such a question would have been particularly apposite, etc. (Ret. 90)

Wir erfahren mittelst der erlebten Rede den Inhalt eines Briefes. Hardy gibt sonst die Briefe seiner Gestalten im genauen Wortlaut mit allen grammatischen und stilistischen Eigentümlichkeiten des Verfassers wieder. Diese Briefe teilen uns nicht nur einen bestimmten Inhalt mit, sie charakterisieren zugleich ihre Verfasser. Der Verfasser des obgenannten Briefes aber ist den Lesern schon, mit all seinen Eigenheiten, vorgestellt worden. Der Inhalt dieses Briefes hat für die weitere Handlung keine Bedeutung, da Alec d'Urberville sich wieder den Vergnügungen hingibt. So wird denn der Inhalt dieses Briefes nur zusammenfassend in erlebter Rede wiedergegeben. The letter began by expressing the writer's unfeigned joy at d'Urberville's conversion, and thanked him for his kindness in communicating with the parson on the subject. It expressed Mr. Clare's warm assurance of forgiveness for d'Urberville's former conduct, and his interest in the young man's plans for the future. *He, Mr. Clare, would much have liked to see d'Urberville in the church to whose ministry he had devoted so many years of his own life, and would have helped him to enter a theological college to that end; but since his correspondent had possibly not cared to do this on account of the delay it would have entailed, he was not the man to insist upon its paramount importance. Every man must work as he could best work, and in the method towards which he felt impelled by the Spirit.*

Zusammenfassung.

Hardy's Stil ist natürlich; man sucht bei ihm vergebens nach mühevollen Nachahmungen und nach einer Manier, wie sie etwa der Stil R. L. Stevenson's aufweist. Die Form ist bei Hardy niemals Selbstzweck, nur Mittel. Schon die Wortwahl zeigt das deutlich. Auch er sucht, wie R. Kipling, das treffende Wort, das Eindruck und Begriff plastisch und genau wiedergibt. Doch erreicht er dessen Farbigkeit und Prägnanz nicht immer, weil sein Wortschatz allzuoft aus gelehrten Sphären stammt, mitunter abstrakten Charakter trägt und deshalb gefühlsärmer ist.

Kipling ist Impressionist, Hardy ist Naturalist, Sensualist. Das Geschaute und Gehörte ist bei ihm nicht nur Skizze wie für den Impressionismus. Es erhebt Anspruch auf Anschaulichkeit und Vollständigkeit in der Darstellung. Alle Sinne helfen dabei mit, Einzelheit reiht sich an Einzelheit, die sinnlich-erfaßbaren Erscheinungen der Außenwelt, Farben, Formen und Töne entstehen in des Dichters formender Hand und vereinigen sich zu einem Gesamtbilde. Hardy's Stil wirkt am wärmsten und natürlichsten bei der Beschreibung der Natur, besonders der vom Menschen unberührten. Der Satz wird aber oft durch die, viele Einzelheiten anfügenden Erweiterungen, Bestimmungen und Appositionen unsymmetrisch. Das Satzbild erscheint teils gelockert und teils überladen. So erreicht Hardy nie die gedrängte Kürze und den leicht flüssigen Stil eines R. L. Stevenson. Dieser allerdings bevorzugt die short story, wo es weniger Reflexion gibt als bei Hardy's Menschen mit ihren Problemen und Konflikten. So spiegelt sich denn im Satzbau etwas von dieser Problematik wider. Diese Problematik aber hebt Hardy klar hervor und unterstreicht sie durch kräftige Züge, wobei er auch selber in den Vordergrund tritt, folgernd, erklärend und kommentierend.

Literaturverzeichnis.

The Wessex Novels.

Far from the Madding Crowd	1874	Macmillan,	London.	Abkürzung	M. C.
The Return of the Native	1878	„	„	„	Ret.
The Woodlanders	1887	„	„	„	Woodl.
Tess of the D'Urbervilles	1891	„	„	„	Tess
Jude the Obscure	1896	„	„	„	Jude
Collected Poems of Thomas Hardy		„	„ 1930.		

Werke über Thomas Hardy.

Abercrombie. Lascelles	Th. H. A Critical Study	London	1927
Brennecke, Ernest	Th. H.' Universe	London	1924
Duffin, H. C.	Th. H. A Study of the Wessex Novels.	London	1921
Hardy, Florence Emily	The Early Life of Th. H.	London	1928
Hardy, Florence Emily	The Later Years of Th. H.	London	1930
Hänsch, M. L.	Die Sprachkünstlerische Gestaltung bei Th. H. Stilstudien zu Tess of the D'Urbervilles.	Diss. Marburg .	1938
Johnson, Lionel	The Art of Th. H.	London	1928
Mc. Dowall, Arthur	Th. H. A Critical Study	London	1931
Roz, Firmin	Le Roman Anglais Contemporain	Paris	1912

Syntax und Stilistik.

Petersen, J.	Die Wissenschaft von der Dichtung (I, p. 193 ff, 'Stil'; mit Bibliographie)	Berlin	1939
Deutschbein, Max	System der Neuenglischen Syntax	Leipzig	1928
Kruisinga, E.	A Handbook of Present-Day English	Utrecht	1925
Marty, A.	Satz und Wort (ed. O. Funke)	Reichenb.	1925
Onions, C. T.	An Advanced English Syntax	London	1922
Wendt, Gustav	Syntax des Heutigen Englisch	Heidelb.	1911
Wundt, Wilhelm	Völkerpsychologie. 2 Bde. Die Sprache. 2. Teil Kap. VII. Die Satzfügung	Leipzig	1922
Aronstein, Ph.	Englische Stilistik	Leipzig und Berlin	1924
Aronstein, Ph.	Englische Wortkunde	Leipzig	1925
Brewster, W. T.	Representative Essays on the Theory of Style	New York	1921
	Th. de Quincey Style		
	Herb. Spencer The Philosophy of Style		
	G. H. Lewes The Principles of Success in Literature		

	R. L. Stevenson Style in Literature		
	Fr. Harrison On English Prose		
Deutschbein, Max	Neuenglische Stilistik (m. Bibliographie)	Leipzig	1932
Fehr, Bernhard	Englische Prosa	Leipzig	1927
Greenough, G. B. and Kittredge, G. L.	Words and their Ways in English Speech	London	1907
Lanson, Gustave	L'Art de la Prose	Paris	14. Ausg.
Lee, Vernon	The Handling of Words	London	1922
Meyer, R. M.	Deutsche Stilistik	München	1928
Ogilvie, G. and Albert, E.	A Practical Course in Secondary English	London	1926
Read, Herbert	English Prose Style	London	1928
Spitzer, Leo	Stilstudien, 2 Bde.	München	1928
Strich, Fritz	Deutsche Klassik und Romantik; Kapitel: die Sprache	München	1924
Walzel, Oskar	Gehalt und Gestalt im Kunstwerk des Dichters	Berlin	1923

Einzelne stilistische und syntaktische Probleme.

Bühler, Willy	„Die Erlebte Rede im Englischen Roman". Ihre Vorstufen und ihre Ausbildung im Werke Jane Austen's	Diss. Bern	1936
Funke, Otto	Erlebte Rede bei Galsworthy. Englische Studien		1929
Fowler, E. B. H. W. and Clutton-Brock, A.	Metaphor	London	1924
Gamper, Frieda	Die Sprache Georg Merediths	Diss. Zürich	1922
Hegner, W.	Die Impressionistische Syntax bei Kipling	Diss. Freiburg	1929
Lerch, Eugen	Die stilistische Bedeutung des Imperfektums der Rede. («style indirect libre»). Germanisch-Romanische Monatsschrift Bd. VI		1914
Lips, M.	Le Style indirect libre	Paris	1926
Littmann, H.	Das dichterische Bild in der Lyrik George Merediths und Thomas Hardy's im Zusammenhang mit ihrer Weltanschauung	Diss. Bern	1937
Loesch, Georg	Die impressionistische Syntax der Goncourt	Diss. Erlangen	1919
Lorck, E.	Die Erlebte Rede	Heidelberg	1921

Lebenslauf.

Am 3. Februar 1911 wurde ich als Sohn des Landwirtes Peter Aliesch und seiner Frau Anna geb. Tarnutzer in Schiers (Kt. Graubünden) geboren. Nach dem 7. Schuljahr trat ich in die Realschule, 3 Jahre später ins Gymnasium der Evangelischen Lehranstalt in Schiers ein, wo ich im Frühjahr 1932 die Maturitätsprüfung bestand.

Nach einem Studium von 5 Semestern an der Universität Zürich und nach einem 5monatigen Aufenthalt in Frankreich erwarb ich mir im Herbst 1935 das Sekundarlehrerpatent in den Fächern Deutsch, Französisch und Englisch.

Im Frühjahr 1936 ließ ich mich an der Berner Hochschule immatrikulieren, um Anglistik, Germanistik und Geographie zu studieren.

Im Sommer 1937 hielt ich mich 3 Monate in England auf.

In Bern besuchte ich die Vorlesungen und Uebungen der Herren Professoren Funke, de Boor und Zeller †. Ihnen danke ich für wertvolle Anregungen. Besonders herzlich danke ich meinem verehrten Lehrer, Herrn Prof. Funke, für den Vorschlag zur vorliegenden Arbeit und ihre Förderung.